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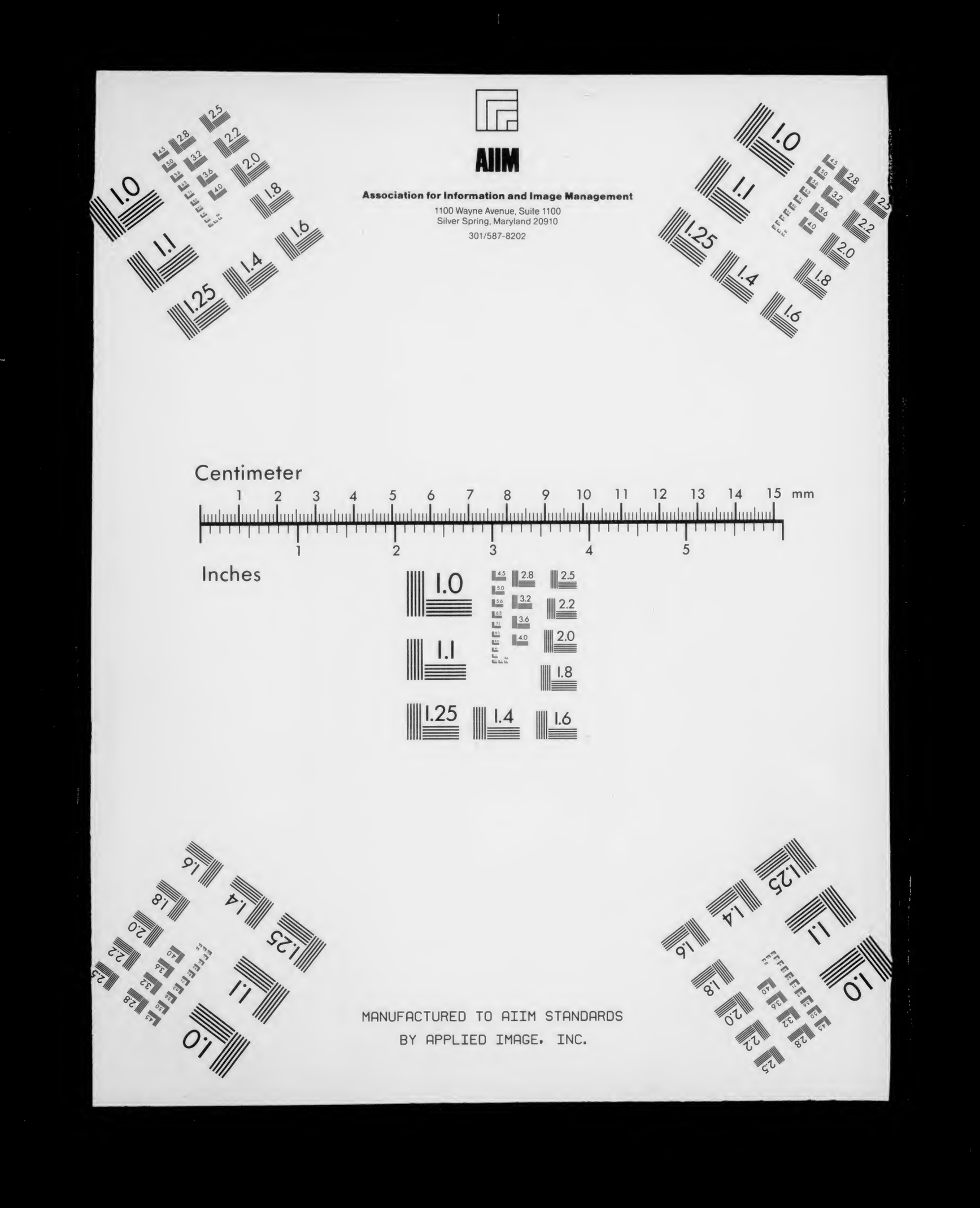
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THE SCHOLIA ON HYPOKRISIS IN THE COMMENTARY OF DONATUS

A Dissertation

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS UNIVERSITY
IN CONFORMITY WITH THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY, 1899

BY

JOHN WILLIAM BASORE

BALTIMORE
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1908

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ACKNOWLEDGMENT.

It has been possible to base the published form of this dissertation, presented in 1899, upon the text of Wessner (*Aeli Donati quod fertur Commentum Terenti*, Leipzig, vol. I, 1902, vol. II, 1905), for the appearance of which the Board of University Studies, through the courtesy of Professor Kirby F. Smith, has by extreme concession permitted the necessary delay.

Of my older indebtedness to the lamented Professor Minton Warren, to Professors Gildersleeve and Bloomfield, and especially to Professor Smith, for stimulus and guidance in graduate work, I desire to make very grateful acknowledgment.

J. W. B.

PRINCETON, 1907.

I. THE SCENIC VALUE OF THE SCHOLIA.

In the variety of material available for information concerning the manners of the Roman stage, most copious and direct appears the testimony to the character of Terentian presentations found in the commentary which passes under the name of Aelius Donatus (*flor.* 4th cent. A. D.), and in the illustrated manuscripts of Terence.[1] An estimate of the value of such, however, in representing the stage customs of the Terentian period, will be regulated manifestly by the degree of probability with which the testimony may be supposed to depend on earlier sources, and by the fidelity with which these have been transmitted. The ancient value of the manuscript miniatures seems by recent investigation conclusively established.[2] Since the monograph of Schopen,[3] it has been usual to estimate in like manner the *scholia* on scenic action in the commentary of Donatus, yet the case is not in all points so clear. The commentary is extant for five plays of Terence—the notes on the *Heautontimorumenos* being lost—and is considered by Wessner [4] to be an uncritical sixth-century compilation from at least two other commentaries which by the process of accretion had formed about two sets of *scholia* excerpted from the genuine work of Donatus and always associated with his

[1] For specific notice of these, see Chap. I of Bethe's preface to the facsimile of the Codex Ambrosianus of Terence, Sijthoff, Leyden, 1903; Weston, *The Illustrated Terence Manuscripts*, *Harv. Stud. in Class. Phil.*, 14, p. 38 f.; the writer, *Studies in Honor of Basil L. Gildersleeve*, pp. 273–85.

[2] Leo, *Rh. Mus.*, 38, p. 345, by reason of their resemblance to the Pompeian paintings is inclined to place the original earlier than the destruction of Pompeii; Weston, *op. cit.*, p. 54, thinks this is representative of the theatre of Roscius' day; Bethe, *op. cit.*, p. 58, concludes, *picturas quales nunc tenemus secundo p. Chr. n. saeculo vix esse antiquiores.* Less convincing are the opinions of Sittl, *Die Gebärden der Griechen und Römer*, p. 205, and Klotz, *Grundzüge altrömischer Metrik*, p. 563, who assign them to much later periods.

[3] *De Terentio et Donato eius interprete*, Bonn, 1821, p. 47 f.

[4] *Op. cit.*, vol. 1, *praef.*, p. xlvi. For an elaborate consideration of the elements of the commentary, cf. Karsten, *Mnemos.*, 32, pp. 209–51, 287–322.

name. The scenic import of many of the *scholia* in this *farrago* received appreciative comment from Lessing in the *Hamburgische Dramaturgie*[1] and a more formal opinion of their ancient source has been given as follows by Schopen:[2] *Donati enim temporibus veteres Terentii libri etiamnum extabant, unde lectionis varietatem ab ipso enotatam habemus in scholiis. Eodem ex fonte ea quoque hausisse videtur magister, quibus scenica actio callida brevitate notatur, velut 'hoc vultuose,' 'hoc cum gestu,' 'hoc cum capitis iactatione' dicitur, et innumera hoc genus. Talia a veteribus doctis et quidem ipsis ab histrionibus claris, dum in scena partes agunt, accepta, suo quodque loco in libris adscripta fuisse, vel hoc fidem facit, quod plura eius modi, quae omissa sunt postea, observata continebantur antiquioribus comoediarum exemplis.*

Since in the fourth century the plays of Plautus and Terence had, it is presumed, ceased to subsist upon the stage, and the incorporation of such scenic comments in the mass of otherwise exegetical, grammatical, and rhetorical matter, could have been with no clear purpose of serving the practices of the period, the theory here advanced offers a reasonable explanation of their appearance, and is in accord with the cribbing methods recognized in ancient compilations. Following Schopen, therefore, Hoffer,[3] arguing against the use of the mask in early productions of the comedies of Terence, appropriated from the commentary those *scholia* which show a play of facial expression, and some of these with additional assignments of gesture have received more recently passing notice from Leo[4] and Weinberger.[5] A conspicuous exception, however, to this common estimate of the ancient value of the commentary is the opinion of Sittl, who in his treatise on ancient gesture[6] refers the group of *scholia* under consideration to the category of directions for the mimic declaimer of Donatus' own day, and thus concludes that they have no significance for the actor and the comic stage. "Was von ihm (*i. e.* Donatus) selbst

[1] Vol. 1, p. 401 (Schröter und Thiele).
[2] *Op. cit.*, p. 47.
[3] *De personarum usu in P. Terentii comoediis*, Halle, 1877.
[4] *Op. cit.*, pp. 337–45.
[5] *Wiener Studien*, 14, pp. 120–30.
[6] *Op. cit.*, p. 203.

herrührt," he asserts, "hat für die Bühnenaltertümer keinen Wert, weil zu seiner Zeit längst keine Terenzische Komödien mehr aufgeführt wurden. Daraus ist nun nicht der weitere Schluss zu ziehen, die Gestenscholien müssten alt sein; denn der Terenzkommentar zielt augenscheinlich auf den rhetorischen Unterricht ab. Nun werden wir bald zeigen, dass auch bei der privaten Deklamation die Mimik nicht fehlt. Donat schreibt also weder für Schauspieler noch nach Komikern, sondern als öffentlicher Professor der Rhetorik, weshalb er auch über die Miene Vorschriften giebt, welche doch für die maskentragenden Schauspieler keinen Wert hatten."

Since, accordingly, such an explanation of the appearance of the *scholia* in the commentary associates with them merely the artificial methods of rhetorical lecture-rooms of the fourth century, in which, presumably, the plays of Terence served as exercises of school declamation, the opinion is pertinent in suggesting some test of the theory of their older origin and purpose. In support of the view of Sittl it will be possible to cite the rhetorical nature of many of the instructions, notably of those included in this study, under the head of vocal delivery,[1] as well as the ample and undeniable evidence, which he himself appropriates, of the open countenance.[2] It will appear further that many of the assignments for action are suggested by the situations specified in the text itself, and therefore have no independent value which would entitle them to the importance of transmission as stage tradition. Again, though Donatus may not have witnessed the presentation of comedies upon the stage, it is not unbelievable that he may have been inclined to annotate such with stage directions according to his own ideas, either for purposes of reading aloud[3] or with no practical intent. Many of the similar body of *scholia* on Aristophanes are of as clearly scenic character and yet were instructions for reading *καθ' ὑπόκρισιν.*[4]

[1] Cf. p. 80.
[2] Cf. p. 43.
[3] Quint. 1, 8, 7; *comoediae, quae plurimum conferre ad eloquentiam potest, cum per omnes et personas et affectus eat, quem usum in pueris putem, paulo post suo loco dicam; nam cum mores in tuto fuerint, inter praecipua legenda erit.*
[4] Cf. W. G. Rutherford, *A Chapter in the History of Annotation* (*Scholia Aristophanica*, vol. 3), London, 1905, pp. 97–168.

That such also is the significance of much in Donatus is evident from the frequent specific mention of the reader and reading. Of references to the reader I cite: *Ad.* 1, 2, 14 (v. 94), *satis comice hoc infertur legentibus argumentum; And.* 2, 1, 10 (v. 310), *'hic' gestu scaenico melius commendatur, nam haec magis spectatoribus quam lectori scripta sunt; Hec.* 5, 1, 30 (v. 756), *vigilanter poeta . . . ipse lectorem praevenit; Phor.* 1, 4, 33 (v. 211), *hic locus actoris magis quam lectoris est.* Allusions to reading may be illustrated by *Ad.* 2, 2, 20 (v. 228), *simul enim dicitur, cum ille clamat, et ideo simul legi non potest,* and 3, 2, 26 (v. 324), *quod in lectione gestu ostendi minime potuit, id verbis Sostratae ostenditur in Geta.* Others are: *Ad.* 1, 1, 35 (v. 60); 1, 2, 39 (v. 119); 2, 2, 17 (v. 225); 2, 3, 6 (v. 259); 2, 3, 7 (v. 260); 3, 2, 38 (v. 336); 4, 2, 35 (v. 574); *And.* 1, 1, 1 (v. 28); 5, 4, 37 (v. 940); *Hec.* 1, 2, 85 (v. 160); 3, 5, 50 (v. 500); 4, 1, 48 (v. 563); 4, 2, 14 (v. 590); 4, 4, 48 (v. 670); *Phor.* 1, 3, 17 (v. 169); 1, 3, 23 (v. 175). As information for the reader seem also the comments specifying the person addressed of which *Ad.* 3, 3, 21 (v. 375), *hoc ad senem,* is typical. Compare *Ad.* 2, 1, 21 (v. 175); 3, 2, 25 (v. 323); 3, 3, 25 (v. 379); 3, 3, 26 (v. 380); 5, 7, 17 (v. 915); *Eun.* 4, 7, 29 (v. 799); 4, 7, 30 (v. 800); *Hec.* 2, 2, 4 (v. 246); *Phor.* 1, 2, 102 (v. 152).

On the other hand, some emphasis may be laid upon the general character of many elements in the commentary which, apart from the supposed directions for scenic action, have an unmistakable scenic import.[1] It will thus appear that the compiler aimed distinctly to incorporate lore concerning the objective representation of plays, though they may have passed from the stage, and that he had at hand the material for much scenic information.

The ultimate sources of this may well have been the actors' copies of the plays,[2] or the records of their production made

[1] Some of the matter here incorporated has appeared in briefer form in the *Trans. and Proceed. of the Amer. Phil. Assoc.*, vol. 34, p. 103 f.

[2] Rutherford, *op. cit.*, pp. 103–6, cites evidence from the manuscripts of Aristophanes, Aeschylus, and Euripides for the presumption that stage directions were included in these from the dramatists' own hand.

accessible through the works of earlier Roman scholars, who had turned their attention to scenic and linguistic matters in connection with the old comedians.[1]

The introductory treatise of the commentary, *de Comoedia,* accordingly, is not confined to a treatment of the technique of comedy, but is the *locus classicus* for information concerning the presentation of plays in point of costume, the wearing of masks, and various technical matters of stage equipment. From the body of the commentary, further, it will be possible to cite also for this end the frequent references to the *scaena* and *proscaenium* in the adjustment of parts. Thus, *Ad.* 2, 2, 2 (v. 210), *illud supra post scaenam, hoc iam in proscaenio dicitur;* 3, 5, 1 (v. 511), *hoc 'intro' in proscaenio est παρὰ τὸ πιθανόν non post scaenam; And.* 3, 1, 15 (v. 473), *nota . . . nec alias induci loqui in proscaenio; nam haec vox post scaenam tollitur;* 5, 6, 13 (v. 977), *aliud in proscaenio, aliud post scaenam rettulit; Eun.* 3, 1, 1 (v. 391), *hic sermo sic prodit, ut post scaenam inchoatus esse videatur;* 5, 1, 14 (v. 830), *apparet haec post scaenam esse mandata; Ad.* 2, 2, 44 (v. 252); 3, 4, 41 (v. 487); *And.* 5, 4, 1 (v. 904); 5, 6, 14 (v. 978); *Eun.* 3, 1, 4 (v. 394); 3, 4, 1 (v. 539); 4, 1, 1 (v. 615); 4, 2, 14 (v. 642); 5, 3, 6 (v. 915); 5, 4, 45 (v. 967); 5, 6, 10 (v. 1011); *Hec.* 1, 2, 1 (v. 76); 3, 2, 25 (v. 360); 3, 4, 1 (v. 415); *Phor.* 1, 1, 1 (v. 35); 2, 3, 1 (v. 348).

Other comments indicate the entrance or departure of characters, as: *Ad.* 1, 2, 48 (v. 128), *quia iam abibat; quasi revocantis correptio est; And.* 4, 4, 6 (v. 745), *haec verba sunt venientis de foro;* 5, 2, 1 (v. 842), *exsultans egreditur Davus;* 5, 4, 1 (v. 904), *hic in scaenam progreditur Crito;* 5, 6, 14 (v. 978), *iam post scaenam itur, quia ulterius in proscaenio nihil agitur; Eun.* 5, 4, 45 (v. 967), *choragi est administratio, ut opportune in proscaenium* (cf. Weinberger, *l. c.*, p. 123); *Hec.* 3, 4, 1 (v. 415), *<aut> in scaena nascitur oratio aut in scaenam defertur.* Compare *And.* 4, 4, 3 (v. 742); 3, 1, 1 (v. 459); *Eun.* 3, 1, 4 (v. 394); 3, 4, 9 (v. 547); 3, 5, 1 (v. 549); 4, 2, 14 (v. 642); 4, 3, 1 (v. 643); 4, 5, 1 (v. 727); 4, 7, 7 (v. 777); 5, 6, 1 (v.

[1] Thus notably Varro, the *homo πολυγραφώτατος* of Cicero (*ad Att.* 1, 3, 18); cf. Teuffel-Schwabe, *Hist. Rom. Lit.* (trans. by Warr), vol. 1, p. 259.

1002); *Hec.* 3, 2, 23 (v. 358); 5, 4, 38 (v. 878); *Phor.* 1, 3, 4 (v. 156).

The same character is seen in frequent reference to the presence of the spectator, as: *And.* 1, 2, 4 (v. 175), *hic locus est, in quo Davus insinuatur spectatoribus, multa gesturus;* 2, 6, 25 (v. 456), *'commovi' dixit apud se, ut spectator audiat, non senex;* 3, 2, 15 (v. 495), *hoc ita dixit, ut audiat spectator, non ut Simo; Eun.* 5, 3, 6 (v. 915), *exhibitum spectatori est, quod post scaenam geretur; Hec.* 1, 2, 37 (v. 112), *animadverte his dilationibus etiam spectatorem suspendi, quo libentius audiat;* others of this type are: *Ad.* 1, 1, 18 (v. 43); 4, 2, 27 (v. 560); 5, 1, 11 (v. 773); 5, 6, 7 (v. 895); *And.* 2, 1, 10 (v. 310); 2, 6, 1 (v. 432); 3, 1, 1 (v. 459); 3, 2, 18 (v. 498); 4, 4, 7 (v. 746); 5, 5, 1 (v. 957); *Eun. prol.* 9; 1, 2, 118 (v. 198); 2, 3, 65 (v. 356); 2, 3, 75 (v. 366); 3, 4, 1 (v. 539); 3, 5, 1 (v. 549); 4, 3, 1 (v. 643); 5, 7, 1 (v. 1025); *Hec. prol.* I, 8; *prol.* II, 40; 1, 2, 69 (v. 144); 1, 2, 117 (v. 192); 3, 4, 1 (v. 415); 4, 1, 1 (v. 516); 4, 1, 25 (v. 540); 5, 2, 25 (v. 791); *Phor. prol.* 30; 1, 1, 1 (v. 35); 1, 2, 41 (v. 91); 1, 2, 94 (v. 144); 2, 1, 80 (v. 310).

The license of women in the audience is noted at *Hec. prol.* II, 27 (v. 35), *non enim timet eas, quibus suffragari vel refragari non licet in theatro.*

In like manner there is further definite reference to the actor, who at *Phor.* 1, 4, 33 (v. 211), cited p. 71, is significantly contrasted with the mere reader. *Ad.* 4, 2, 46 (v. 585), *sed hoc gestu actoris adiutum est; Phor.* 2, 2, 1 (v. 315), cited p. 51; 5, 6, 29 (v. 869), *huiusmodi locus poetae actoribus indulgent, quod in his actoris est commendatio.*

The relative position of the characters upon the stage in given situations is also indicated. *Ad.* 2, 1, 19 (v. 173), *sed quia longe stat Parmeno, 'gemina' putavit dictum;* 2, 4, 17 (v. 281), *vox est de longinquo revocantis;* 4, 4, 10 (v. 618), *'hinc' autem addendo ostendit se ante fores Sostratae stare; And.* 5, 1, 20 (v. 839), *etsi visus a Myside erat, tamen ignorabatur Chremes esse; Eun.* 2, 2, 23 (v. 254), *velut nunc Parmeno procul audiens Gnathonem haec loquitur;* 5, 2, 9 (v. 848), *iampridem visus ipse nunc primum videt; Hec.* 1, 2, 1 (v. 76), *hoc servus dixit in scaenam de proscaenio respiciens;* compare *Ad.* 4, 2, 15 (v. 554); 4, 5, 18 (v. 652); *And.* 4, 4, 44 (v. 783); 5, 6, 5 (v. 969); *Phor.* 2, 3, 28 (v. 375 A).

Further, passing from emphasis upon the commentator's regard for scenic matter in general, it will be more in point to cite, from the narrower limits of the *scholia* under discussion, certain directions which either appear from other sources to be in accord with the customs of the stage, or cannot with any degree of probability be referred to the uses of the declaimer. Many from the excess of action involved seem thus barred, for though the *actio* of the stage was regarded, in a measure, as the model of oratorical delivery, those extravagances of bearing which verged on the side of *imitatio* (see p. 65) were strongly condemned for the purposes and presumably the training of the more dignified speaker.[1]

Thus, such stock assignments as the *gestus exeuntis vel abituri* (see p. 39), *gestus offerentis* (p. 40), *gestus cogitantis* (p. 41), *gestus comminantis* (p. 40), the violent movements of tossing or shaking the head (p. 14), comic capers of joy (p. 33), the drunken reel (p. 32), the horseplay of shoving or dragging another along (p. 32), all satisfy purely dramatic situations. A scenic value is also to be recognized in the characterization of the rôle of the *servus currens* (p. 29) in conformity with the stock type of comedy. The foundation of the *gestus servilis* (p. 37) is found in Quintilian (11, 3, 83) to be a shrugging or contraction of the shoulders, and the censure there attached to it (*raro decens*) points to its distinctly comic character. The attitude further is clearly depicted in the illustrated manuscripts from which it is seen to be characteristic of a slave upon entering the stage (cf. p. 37). So the assigned gesture of threatening with the staff (*baculum*) points to an attested custom of stage equipment for old men and rustics (cf. p. 18). Of obvious significance for scenic action are those comments which involve the presence of a person other than the speaker, such as the designations of attitudes with *conversus* and *aversus* (p. 26), of the direction of the eyes (p. 55), of the embrace (p. 36), of contact by touch (p. 21), and the like.

[1] Cf. *Auctor ad Her.* 3, 15, 26; Quint. 11, 3, 182.

Of still more weight in the argument is the evidence for the transmission of older stage customs, which in many cases appears from coincidence of testimony with the representations of the illustrated manuscripts.[1] Thus the Vatican picture at *Ad.* 3, 3, shows the situation at v. 375 ff., when Syrus gives instructions to Dromo within, concerning preparations for the feast against his return. Dromo sits near a vessel out of which a large eel is seen to squirm. The comment of Donatus (see p. 24) specifies that at this juncture the *servus* points to the eel as he speaks and he thus appears in the picture with a gesture, the significance of which is designated by Quintilian (11, 3, 94).

At *And.* 1, 1, the servants, after being dismissed by Simo, are represented by Donatus as looking back (see p. 55), and they are thus shown in the miniature, peering over their shoulders as they depart from the right, while Simo faces Sosia, as he advances from the same quarter.

The comment on *And.* 1, 2, 12 (v. 183), assigns to Davus the *gestus servilis* (see p. 37), which is likewise clearly depicted in the miniature at the scene. At *And.* 2, 5, Byrria having been instructed by his master to keep an eye on the movements of Pamphilus, has followed Simo to the scene of his meeting with Davus and the young man. On the words setting forth his intention to play the spy (v. 415), Donatus comments that he assumes the attitude of one watching (see p. 41) and the miniature so shows him, crouching craftily in the background as he overhears the conversation.

At the familiar scene in the *Andria* (4, 3), where Davus enters

[1] Complete series of these have been available, in the case of C, in the crude wood-cuts of De Berger, *Commentatio de personis larvis seu mascheris* etc., 1723, and in the somewhat better but still inaccurate reproductions of two Italian editions of Terence, Fortiguerra, Urbino 1736, and Cocquelines, Rome 1767. My own notes upon the manuscript pictures of F and P have been made unnecessary, in part, by the more recent facsimile of the Codex Ambrosianus (F), Sijthoff, Leyden, 1903, and the lithographs of F, drawn from this, and of P, where the series in F is incomplete, which appear in the *Album Terentianum* of Van Wageningen, Groningen, 1907. For the *Phormio*, the miniatures of C are reproduced in the Harvard edition of the play, Cambridge, 1894, and drawings of those of C P F and O by Weston, in the *Harvard Studies in Class. Philology*, 14.

with the child to be deposited before the door of Simo, the note on verse 721 (cf. p. 22, n. 3) shows that he unwraps and discloses the babe to Mysis who has manifested her curiosity about the nature of his burden. The picture shows him thus gingerly extending the child, divested of its wrappings, to the girl who shrinks back in surprise or protest. Again the picture at *Eun.* 1, 2, shows Thais excusing her course to Phaedria, touching him in a conciliatory fashion which accords with the comment of Donatus on v. 96 (see p. 21).

In the situation at *Phor.* 1, 2, where Davus discharges his indebtedness to Geta, the picture represents him extending the purse in the right hand in accordance with the assigned *gestus offerentis* in the commentary (see p. 40). Other similar coincidences are noted in connection with the *scholia* as they appear in the later chapters of this monograph.

From the conflicting character of the evidence which has thus been presented by review of the matter of the commentary, it may be concluded that any theory which seeks to assign to the *scholia* on *ὑπόκρισις* a uniform purpose must ignore the varied strata which enter into the composition of the commentary and the different periods of which these may be representative.

In failing to recognize this composite character of the work, therefore, Sittl's view is arbitrary and unconvincing. The fact that some of the *scholia* on action may be accounted for by associating them with the methods of rhetorical training in the fourth century, does not force the conclusion that none of the elements are of older origin and of different purpose. Nor does it seem necessary to assume an older origin for all that appears of scenic import. Leo thinks that Donatus knew the illustrated manuscripts of Terence.[1] But there is evidence that, after the intrusion of the mime, legitimate comedy was presented as late as the beginning of the fifth century,[2] and the inference from Donatus'

[1] *Op. cit.*, p. 343.

[2] Augustine, *de Civ. D.*, 2, 8; *et haec sunt scenicorum tolerabiliora ludorum, comoediae scilicet et tragoediae, hoc est, fabulae poetarum agendae in spectaculis, multa rerum turpitudine sed nulla saltem sicut alia multa* (*i. e.* mimes) *verborum obscoenitate compositae.* Other traces of this persistence of comedy are cited by Friedländer, *Sittengeschichte Roms*, vol. 2, p. 306, n. 1.

note on *And.* 4, 3, 1 (v. 716), *et vide non minimas partes in hac comoedia Mysidi attribui, hoc est personae femineae, sive haec personatis viris agitur, ut apud veteres, sive per mulierem ut nunc videmus*, may be that he was an eye-witness of the rôle of Terence indicated. The point, in any case, is to contrast what he saw upon the stage with a custom that had previously existed. The fact that the actors of this period, from the influence of the mime, were unmasked would thus sufficiently account for the many references to the expression of the countenance.[1]

If, as Sittl supposes, the annotations of Donatus were instructions for the mimic declaimer or for reading plays *καθ' ὑπόκρισιν*, that the *actio* designated was scenic rather than oratorical is a reasonable supposition. The evidence for convention in gesture and the possibility of identifying many of the gestures portrayed in the illustrated manuscripts with those described by Quintilian, point to the fact that the stage and the rostrum had much in common.[2] It is against the excess of action, the adoption of *imitatio* and *omnes argutiae in gestu*, that the teachers of rhetoric protest,[3] and it is from the predominance of just such assignments that the commentary receives most clearly its scenic stamp. The extent to which a tradition of stage action has been preserved, must remain wholly a matter of conjecture.

In the chapters which follow, therefore, the effort will be to present in convenient classification those *scholia* which, irrespective of their source, contribute with varying directness of phraseology instructions for scenic delivery.

[1] Cf. Reich, *Der Mimus*, vol. 1, p. 775 f.
[2] Cf. Weston, *op. cit.*, pp. 49–53; Leo, *op. cit.*, especially p. 337.
[3] Cf. e. g. *Quint.*, 11, 3, 181 f.; Cic. *de Orat.*, 3, 59, 220; *Auctor ad Her.*, 3, 15, 26.

II. ON GESTURE.

In considering those comments which imply gesture, a term here used broadly of an action or posture accompanying speech, three classes will readily appear. In the first, it will be convenient to include the *scholia* which concern the movement of some individual member of the body, as the hand, the fingers, the head; in the second, those specifying movements of gait, shiftings of attitude, motions in striking and complex action of the body; and in the third, a not small number of general assignments with the term *gestus*, in which, by leaving the gesture undefined, the dramatic situation is conspicuously introduced.

1. Of Individual Members.

(a). *Head.*

With a brief analysis of the situation involved, I group first the *scholia* which concern movements of the head. These are found to enjoin silence, to demand attention, to enforce a threatening injunction, to denote assent, and in a significant way to add meaning to a speech which is inadequate through the demands of modesty. To gesticulate with the head alone was regarded by the masters of theatrical attitude as faulty, and the practice of frequent nodding Quintilian[1] mentions for condemnation. A shaking of the head and nodding are gestures specified by Donatus; in three instances, the nod accompanies the colloquial *hoc age* (*agite*).

And. 1, 2, 13 (v. 184), *Eho;*—nutus est intentionem animadversionemque deposcens eius, cum quo vult loqui. Davus entering soliloquizes upon the hidden designs of Simo, by whom,

[1] 11, 3, 69; *tum accipiat (caput) aptos ex ipsa actione motus, ut cum gestu concordet et manibus ac lateribus obsequatur;* § 71; *solo tamen eo facere gestum scaenici quoque doctores vitiosum putaverunt. Etiam frequens eius nutus non caret vitiio.*

at this point, he is summoned to report upon the rumor of Pamphilus' love affair.

Eun. 1, 2, 50 (v. 130), *Hoc agite, amabo;*—et convenit veluti nutu audientiam significantis et gestu hoc ipsum adiuvari.

The narrative of Thais, as she recounts the story of her adopted sister and touches upon her own earlier relations to the rival *miles* and her present loyalty to Phaedria, has been interrupted by the youth and by Parmeno; in order to proceed, she requests renewed attention,[1] with the formulaic *hoc agite.*

Eun. 3, 5, 27 (v. 572), *Num parva causa aut parva ratio est;*—sic illata est interrogatio, quasi ad hanc annuere et vultu consentire Antipho sit coactus. The amorous Chaerea inquires whether the accomplished proximity to his mistress in the eunuch's garb were not reason enough for assuming the disguise. Antipho is thereupon constrained to show assent in his countenance and to nod his approval.[2]

Eun. 4, 3, 15 (v. 657), *Qui istuc facere eunuchus potuit;*—et potest videri aliquid nutu significare. Pythias has related to Phaedria the violation of the girl whom the soldier had given her mistress. His protest of surprise at the insinuated accusation of the eunuch is accompanied by a significant dropping of the head, which is meant to imply more than he, with good manners, can put in words to the girl.[3] Chaerea in a similarly delicate situation appropriates the gesture (*Eun.*, v. 580; *adnuo Terram intuens modeste*) and its stock character as the expression of modesty is shown by Seneca:[4] *Artifices scenici . . . . hoc indicio imitantur verecundiam: deiciunt voltum, verba submittunt, figunt in terram oculos et deprimunt.*

Phor. 2, 3, 3 (v. 350), *Quin tu hoc age;*—annuit, ut taceat. Et significat silentium. As Demipho enters, rehearsing his

[1] For the nod prohibiting utterance, cf. Cic. *Verr.* 2, 3, 10, 26; *negat me recitare totum: nam id significare nutu videtur.* Liv. 33, 62; *finire nutu disceptationem potuisset.* Plaut. *Men.* 618; *non hercle vero taceo: nutat ne loquar.*

[2] *Annuere* is here used possibly in the transferred sense of "to assent" and may therefore imply no gesture. (Cf. Sittl, *op. cit.*, p. 92, n. 3).

[3] *'Istuc facere' honestius apud puellam, quam si 'vitiare' dixisset.* Donat. *sch.* 1, *ad loc.*

[4] *Ep.* 11, 7.

wrongs to the *advocati*, Phormio and Geta, grouped apart, prepare a clever bit of acting for his benefit. To Geta's comment, *Iratus est*, Phormio responds with the injunction cited, and boasting, *Iam ego hunc agitabo*, boldly assumes a tone and language to stir further the old man's wrath.

The nod imposing silence is one of secret communication in an aside, and the miniatures of the manuscripts show Geta and Phormio in fitting proximity for the action here indicated. In C F and O, the parasite stands separated from Demipho by Geta, who, facing the *advocati* on the right, grasps his κοσύμβη in the left hand. The other, turned toward Demipho entering from the left, speaks with high-lifted arm in pose of excitement. Watson[1] argues with conviction that the figure nearest the *advocati* should be identified as Demipho (as in P), but either theory of grouping must leave Geta next to Phormio. The second *scholium* seems to imply an additional gesture for silence, of which the literature shows various types.[2]

Phor. 2, 3, 88 (v. 435), *Hoc age;*—annuentis est. The gesture accompanies a threatening injunction to attention on the part of Demipho. The old man, failing to trip the parasite by sharp

[1] *Scene-Headings and Miniatures in Terence, Harv. Stud. in Class. Phil.*, 14, p. 92 ff.

[2] A very common movement, and one that would be dramatically effective in an aside, was to place the finger or the hand upon the lips.

E. g. Apul. *Met.* 1, 8; *at ille digitum a pollice proximum ori suo admovens, et in stuporem, attonitus, tace, tace, inquit.*

Juv. 1, 160; *cum veniet contra, digito compesce labellum* (cf. Mayor's note).

Ov. *Met.* 9, 692; *quique premit vocem digitoque silentia suadet.*

Mart. Cap. 1, 90; *puer ad os compresso digito salutari silentium commonebat.* Caelius *ap.* Cic. *ad Fam.* 8, 1, 4, shows the hand placed upon the mouth as the gesture of one telling a secret. The attitude was conventional in portraying the Egyptian god Harpocrates as the god of silence.

Cf. Aug., *Civ. D.*, 18, 5; *erat etiam simulacrum, quod digito labiis impresso admonere videretur ut silentium fieret;* Varro *L. L.* 5, 57; *Arpocrates digito significat, ut taceam.* (For further illustration, cf. Sittl, *Die Gebärden der Griechen und Römer*, p. 214; Echtermeyer, *Über Namen und symbolische Bedeutung der Finger bei den Griechen und Römer*, p. 16 ff.; Baumeister, *Denkmäler des klassischen Altertums*, 1, p. 589). Angerona, a Roman goddess, is similarly shown in Macrobius, 3, 8.

The outstretched hand as the more imperative gesture for silence, is shown in numerous examples cited by Sittl, *op. cit.*, p. 214, n. 8.

questioning, has wrought himself into a furious passion, which as the scene now draws to a close is vented in the threat,

> *Hoc age:*
> *satis iam verborumst: nisi tu properas mulierem*
> *abducere, ego illam eiciam.*

In the manuscript picture, the attitude of Demipho[1] readily betrays his excitement; with head inclined to the left,[2] he gesticulates with extended right arm, the left being concealed beneath the *pallium*. References to the more violent movements of tossing or shaking the head follow.

Eun. 4, 7, 1 (v. 771), *Hancine ego ut contumeliam tam insignem in me accipiam, Gnatho;*—hic rursus inepti vanitas militis demonstratur, ad amicam tamquam ad hostilem exercitum pergentis, irritato animo, concitato cursu, undanti chlamyde, trepidi et quatientis caput.

Donatus here characterizes the bearing of the braggart soldier, as he comes with his following to storm the house of Thais. The motion of the head specified is, in a stock way, significative of trouble or anger, but at times also is the sign of negation or unbelief.[3] In this instance repressed anger is apparent.

[1] As identified in P (cf. Watson, *loc. cit.*).

[2] This posture is less clearly shown in C and F.

[3] In the following instances, the gesture reveals grief or fear.

Verg. *Aen.* 7, 292; *stetit acri fixa dolore; Tum quassans caput haec effundit.*

Val. Fl. 1, 528; *adfremit his quassatque caput.*

Plaut. *Trin.*, 1169; *quid quassas caput? cruciatus cor mi et metuo.*

Caecil. 271; *si quassante capite tristes incedunt.*

Stat. *Theb.* 5, 642; Sen. *Oed.* 912 ff.; *Tro.* 451; Lucr. 2, 1164.

As the sign of anger, note:

Pl. *As.* 403; *quassanti capite incedit; Quisque obviam huic occesserit irato, vapulabit.*

Val. Fl. 7, 577; *galeamque minantem quassat.*

Sil. 1, 298; *ipse caput quassans circumlustravit anhelo Muros saevus equo.*

Ap. *Met.* 8, 9; *et qualem solent ferventer irati, caputque quatiens.*

Petr. 113; *at non Lichas risit, sed iratum commovens caput;* Sen. *Med.* 854 ff; Ap. *Met.* 3, 26.

Less commonly the motion shows merely disapproval, negation, or incredulity.

Stat. *Th.* 7, 3; *Iuppiter haut aequo respexit corde Pelasgos, Concussitque caput;* Ov. *Fast.* 3, 3, 2; Iuv. 2, 130; Verg. *Aen.* 12, 894; *ille caput quassans; non me tua fervida terrent;* Prud. *Apoth.* 576; *quid renuis, quid inane caput non credule quassas?*

Cf. Sittl, *op. cit.*, pp. 82, 83; Hildebrand on Ap. *Met.* 3, 26; Munro on Lucr. 2, 1164; Ameis-Hentze on Odyssey, 5, 285, where for Homer, the movement is shown to be *die Geberde des stillen Unwillens oder unterdrückten Zorns.*

Among the eight figures in the picture which, in the manuscripts, appears at the head of this comical scene,[1] the *miles* is readily identified by his soldier's helmet and the evident action of one in command, as the third from the left. He stands a little behind the line, urging on his band, which has assembled in military fashion, with the energy and excitement indicated by Donatus. He is clad too, apparently, in the military *chlamys*,[2] as here specified and elsewhere noted as conventional for the stage rôle of the soldier.

And. 1, 2, 12 (v. 183), *Astute;*—hoc et gestu et vultu servili et cum agitatione capitis dixit. Davus, in soliloquy upon the unexpected good humor of Simo when Chremes refused the proposed match, thinks he discovers hidden guile in the old man's indulgence. The action here is indicative of foreboding or repressed irritation. In the miniature at the scene, the slave is seen entering from the right, in the characteristic attitude here designated by the *gestus servilis*.[3]

(b). *Ear.*

And. 1, 2, 15 (v. 186), *Hocine agis;*—demonstrative, veluti aurem suam tangens. The gesture is significant by suggestion.

[1] Reproductions of the Vatican picture appear in D'Agincourt, *Histoire de l'Art par les Monuments*, Paris, 1823, v, 35; Wieseler, *Theatergebäude u. Denkm. des Bühnenwes. bei den Griech. u. Röm.*, Taf. 10, 5; Schreiber, *Kulturhistorisch. Bilderatlas*, Taf. 3, 5, (English edition by Anderson under title of, *Atlas of Classical Antiquities*); Baumeister, *op. cit.* 2 (p. 831), 914. For a comparison of the miniatures in the MSS. F and P at this scene, cf. the writer, *Studies in Honor of Basil L. Gildersleeve*, p. 283 f.

An interesting *résumé* and critical estimate of conflicting views concerning the identification of the figures shown, is given by J. C. Watson, *op. cit.*, p. 86 ff.

[2] Cf. Donat. *De Com.* 8, 6; *militi chlamys purpurea . . . inducitur;* and the query of Periphanes as the *miles* approaches, Plaut. *Epid.* 3, 3, 54 (v. 435 f.);

> *Sed quis illic est quem huc advenientem conspicor,*
> *suam qui undantem chlamydem quassando facit?*

[3] See the later discussion under the head of Unspecified Gestures, p. 37.

Simo has addressed a remark, opening an inquiry into his son's love affairs, and Davus, evading direct information, gives a contemptuous reply. The old man, manifesting his dissatisfaction, insistently touches his own ear, for, says Donatus, '*agis*' *idest* '*audis.*' To touch the ear of another was the sign of an appeal to memory, since according to Pliny, *est in aure ima memoriae sedes;*[1] hence the custom in legal procedure, of touching the ear of the witness summoned to appear in a trial.[2] In the more general sense of admonition, the gesture is common,[3] and in the satire of Seneca,[4] Hercules familiarly plucks the ear of Diespiter in the sense of 'to give one the wink.'

Hec. 2, 2, 25 (v. 267), *Eho num quid nam accusat virum;*—gesticulatio quaedam secretiora quaerentis. 'Eho' interiectio est ponentis aurem propiorem. The two old men Laches and Phidippus are in conversation; the former complains of the withdrawal of his daughter-in-law to the house of her father and with the gesture[5] of one asking confidential disclosures, seeks the reason.

Phor. 2, 2, 1 (v. 315), *Itane patris ais conspectum veritum hinc abisse;*—adhuc narratur fabula de Terentio et Ambivio ebrio qui acturus hanc fabulam, oscitans et temulentus atque aurem minimo inscalpens digitulo hos Terentii pronuntiavit versus. Quibus auditis exclamavit poeta se talem cum scriberet cogitasse parasitum, et ex indignatione, qua eum saturum potumque deprehenderat, delinitus est statim.

Seneca,[6] enumerating the marks of the *homo impudicus*, includes among these the movement of the hand to the head, and the parasite's motion of scratching the ear Ribbeck[7] associates with the

[1] *N. H.* 11, 45, 251; cf. Serv. on *Aen.* 3, 607; *physici dicunt esse consecratas numinibus singulas corporis partes, ut aurem memoriae.*

[2] Cf. Hor. *Sat.* 1, 9, 77; Plaut. *Pers.* 745; Plin. *loc. cit.*

[3] Sittl, *op. cit.*, p. 146, n. 3, supplies many examples.

[4] *Apocol.* 9; *ad hunc belle accessit Hercules et auriculam illi tetigit* (cf. note of Ball).

[5] So Geta in the act of eavesdropping is shown *aurem admovisse, Phor.*, 868.

[6] *Epis.* 5, 12; *impudicum et incessus ostendit et manus mota et unum interdum responsum et relatus ad caput digitus et flexus oculorum.*

[7] *Kolax*, p. 42.

low gesture of *uno digito scalpere caput*, seen in Calvus' scurrilous epigram[1] on Pompey. However, the scene, of which the opening words are supplied by the *lemma*, reveals the crisis at which Antipho's interests have arrived by the unexpected return of Demipho, and the consequent necessity for Phormio to devise a course fitting the emergency. Excitement and indignation at the turn of affairs and temporary bewilderment[2] are to be supplied in the situation, and examples are at hand which show the ear scratched in anger, and the very similar action of scratching the cheek under the ear in painful embarrassment.[3] In the miniature, further, the pose of the head and figure, depict unmistakably the parasite's excitement, and the right hand appears in the strained position of striking the thigh, a gesture cited by Quintilian[4] as expressive of indignation. The gesture specified in the *scholium* seems, therefore, to have had a similar significance, counterfeited by the gaping, drunken bewilderment of the actor. The succeeding *scholium* on the passage shows the drunken rôle here to have been traditional.[5]

(c). *Hand.*

Quintilian in the treatise upon ancient oratory testifies eloquently to the natural interpretative function of the hands in speech.[6] In urging, however, that in oratorical delivery they

[1] Quoted by Seneca, *Controv.* 7, 4, and published among the *Fragmenta Poet. Rom.* (Baehrens), p. 312, 18. For later allusion to the epigram, cf. Plut. *Pomp.* 48; Am. Marc. 17, 11. Friedländer on Juv. 9, 133, explains the gesture as *ein Beweis weibischen Wesens.* Cf. Echtermeyer, *op. cit.*, p. 38 ff.

[2] Cf. v. 319 ff.; (Ph.) *Si rogabit . . .* (Ge.) *In te spes est.* (Ph.) *Eccere, quid si reddet? Cedo senem: iam instructa sunt mi in corde consilia omnia.*

[3] Ap. *Met.* 6, 9, represents the angry Venus as *adscalpens aurem dexteram.* Cf. Heliod. 2, 8; μικρὸν οὖν ἡ Χαρίκλεια διαλιποῦσα, καὶ τὴν παρειὰν ὑπὸ τὸ οὖς ἐπικνῶσα; Sittl, *op. cit.*, p. 19.

[4] *Femur ferire, quod Athenis primus fecisse creditur Cleon, et usitatum est et indignantes decet et excitat auditorem* (11, 3, 123). Cf. Cic. *Brut.* 278. Leo, *Rh. Mus.* 38, p. 339, and Weston, *Harv. Stud. in Class. Philol.* 14, p. 52, have shown the coincidence in the testimony.

[5] *Haec labra lingens ut ebrius et ructans ut potus et satur pronuntiavit actor bonus;* cf. p. 51.

[6] 11, 3, 85 ff.; *nam ceterae partes loquentem adiuvant, hae* (*manus*), *propest ut dicam, ipsae loquuntur. An non his poscimus, pollicemur, vocamus, dimittimus,*

should reënforce the sense of the speaker rather than demonstrate his words, he has established the lines which bar the dignified *actio* of the orator from the realism of *imitatio*, legitimately assumed by the actor.[1] The numerous assignments of hand-gestures in the *scholia* of Donatus involve only such demonstrative and imitative movements as would be dramatically effective. They are, therefore, an interesting supplement to Quintilian's incidental testimony to scenic methods, which are cited only to point the restrictions established by school rules for the orator. The *scholia* will be noticed in order, under the categories of threatening with the *baculum*, the deictic use of the hand, and the hand in contact.

Ad. 4, 2, 32 (v. 571), *Diminuetur tibi quidem iam cerebrum;*—comminationis genus verba ipsa indicant, ut appareat senem baculum sustulisse.

Ad. 5, 2, 7 (v. 782), *An tibi mavis cerebrum dispergam hic;*—ut apparet, baculo minatur.

In both instances we have here in the text the spirit of the invective, "I'll break your head," and the irascible Demea makes the threat. In the latter case, the text shows that Syrus had put forth his hand and so stirred the old man's wrath.[2] Greek vases and sculpture show the practice of carrying a stick to have been common in Greek life, and on the stage the larger crooked form often made a part of the equipment of old men and rustics.[3] This is the *καμπύλη βακτηρία* of Pollux (4, 119). The custom

minamur, supplicamus, abominamur, timemus, interrogamus, negamus? gaudium, tristitiam, dubitationem, confessionem, poenitentiam, modum, copiam, numerum, tempus ostendimus? Non eaedem concitant, inhibent, supplicant, probant, admirantur, verecundantur? (Sittl's text.)

[1] 11, 3, 89; *abesse enim plurimum a saltatore debet orator ut sit gestus ad sensum magis quam ad verba accommodatus; quod etiam histrionibus paulo gravioribus facere moris fuit.*

[2] Cf. v. 781; *non manum abstines, mastigia?* This contact of the hand is duly portrayed in the miniature.

[3] Illustrations are given in Wieseler, *op. cit.*, IX, 10, 15; XI, 1, 31; XII, 16, 23. For testimony from the literature, see Plat. *Prot.* 310 B; Lys. *Ὑπὲρ τοῦ ἀδυνάτου*, 12; Theoc. 4, 49; Schol. Arist. *Achar.*, 682; *Nub.* 541. From Greek tragedy the famous choral lines of Aeschylus, *Agam.* 72–82, are in point.

was observed as well on the Roman stage and appears in both comedy and tragedy.[1]

An examination of the figures of the Ambrosian manuscript reveals no instance of the large curved staff, but in a few cases the plain walking-stick.[2]

Other *scholia* imply the deictic use of the hand.

Ad. 4, 2, 24 (v. 563), *Quem ego modo puerum;*—et tantillum *δεικτικόν* est; videtur enim manu fingere, quam parvulum.

Syrus, in pathetic protest against the ill-treatment of Ctesipho, whom as a child he had carried in his arms, measures with his hands the size of his early charge. The gesture is naïve and familiar in character and belongs distinctively to the range of colloquial expression, in which such words as *τυννουτοσί, οὐδὲ τουτί, οὕτως, huius non facio*, and *sic*, were similarly demonstrative.[3] Cf. *Ad.* 5, 9, 24 (v. 981).

Ad. 4, 2, 35 (v. 574), *Hac recta;*—proprie 'hac' hac parte, ut manu viam ostendere videatur. The waggish Syrus with confusing directions perplexes Demea in search of his brother.[4]

And. 1, 1, 3 (v. 30), *Haec;*—*δεικτικῶς*. Simo, having instructed the servants to carry the provisions indoors, retains Sosia, who thereupon, as he points at the marketing, questions, *Nempe ut curentur recte haec?*

And. 1, 5, 2 (v. 237), *Si haec non contumelia est;*—'haec' cum stomacho *δεικτικόν* quasi aliquo contradicente non esse contumeliam. With a gesture of resentment Pamphilus shows the indignity of being forced into marriage by his father.

And. 2, 1, 33 (v. 333), *Aut tu aut hic Byrria;*—'hic' *δεικτικῶς*: quasi efficaciorem ostendit. Pamphilus hopes that Charinus, whom he addresses, and Byrria, designated by a gesture, may contrive to extricate him from the proposed marriage.

And. 3, 2, 26 (v. 506), *Ego unum hoc scio neminem;*—et 'hic'

[1] Cf. Suet. *Nero*, 24; *atque etiam in tragico quodam actu, cum elapsum baculum cito resumpsisset, pavidus et metuens ne ob delictum certamine summoveretur.*

[2] So, Crito at *And.* 4, 5, and 5, 4, and Demea at *Ad.* 4, 6.

[3] Cf. the *scholia* cited, p. 25 f.

[4] Cf. *scholium* on v. 576; *vult enim servus haec signa esse perpleza.*

dicendo ostendit domum. Simo, unwilling to believe the story of Pamphilus' guilt, points to the near-by house of Glycerium, as he avers to Davus that no child has been born there.

And. 4, 4, 48 (v. 787), *Hic est ille ;*—sed hoc Chremetem ostendens, dicit cum ironia. As Chremes approaches interrupting the secret conversation of Davus and Mysis, the former identifies the old man by a hurried gesture. A similar movement is implied in the *scholium* on *Eun.* 1, 2, 18 (v. 98), *intulit* (Parmeno) *intuens puellam et ei ostendens Phaedriam.*

And. 5, 4, 47 (v. 950), *Nempe* (Pamphilus), *Scilicet* (Simo);—'nempe' et 'scilicet' dicentes manu vel vultu dotem significant. Donatus supposes that Simo and Pamphilus, in arranging a marriage contract with Chremes, here refer to the dowry. The gestures must therefore indicate a bag of money in the hands of Chremes.

Eun. 1, 2, 18 (v. 98), *Exclusisti hunc foras ;—παρὰ προσδοκίαν* intulit intuens puellam et ei ostendens Phaedriam. Parmeno, with eyes fixed upon the *meretrix* as he addresses her, designates Phaedria who stands near.

Eun. 5, 8, 38 (v. 1068), *Istuc Thraso ;*—non ad se vocat, sed locum ostendit quo abeat atque concedat. Gnatho having promised his help to Thraso, Phaedria's rival for the favor of Thais, here in the scene of meeting with the young men Phaedria and Chaerea directs the soldier to the position in which he is to await the result of his intercession.

Hec. 3, 2, 23 (v. 358), *I sodes intro ;*—et apparet 'intro' dicentem manu annuere, ut domum redeat. Sostrata, who has come to pay an unwelcome visit to her daughter-in-law, is requested by Pamphilus to return home.

Hec. 4, 1, 49 (v. 564), *Meis dictis parere hanc ;*—<'hanc'> demonstrative et accusatorie dixit. Phidippus offended with Myrrina, turns in a pet to transfer his orders to the servants, designating the woman as he censures her.

A gesture indicating one's own person is evident from the following.[1]

[1] Cf. Quint. 11, 3, 89 ; *ergo ut ad se manum referre, cum de se ipso loquatur . . . permiserim.*

And. 2, 1, 10 (v. 310), *Tu si hic sis aliter sentias ;*—'hic' gestu scaenico melius commendatur. Ergo se ipsum ostendens dicit. Charinus questions Byrria's ability to apply his own advice, were their lots reversed.

And. 5, 3, 19 (v. 890), *Quasi tu huius ;*—'huius' se ostendens dixit. Simo professes himself incredulous of Pamphilus' dependence upon him.

Eun. 2, 2, 7 (v. 238), *Hem quo redactus sum ;*—vel habitum suum vel corpus ostendens hoc dicit. Gnatho, rehearsing the incident of his chance meeting with a needy mate, assumes the gesture which in the other's narrative directed attention to his personal wretchedness.

Other *scholia* involve directions for the use of the hand in contact. The touch is seen to be characteristically a demonstration of affection or an appeal to friendliness.

Ad. 5, 8, 14 (v. 937), *Insanis, aufer ;*—et *aufer* vel 'te' vel 'manum,' nam rogans manum admovet scilicet dicens 'mi pater.'

In a situation of appeal, Aeschinus has put out his hand to conciliate Micio, who refuses the proposal to yoke with Sostrata.

Eun. 1, 2, 16 (v. 96), *Non pol quo quemquam plus amem ;*—hoc totum blande et cum contractatione adulescentis dicit meretrix. As Thais excuses her course to Phaedria, she touches him in conciliatory fashion. In the manuscript picture at this scene, the *meretrix* stands in affectionate proximity to the youth at the left of the stage, her left hand resting lightly on his shoulder. The figure of Parmeno on the right, showing the *gestus abeuntis*, marks apparently the situation as that in which, after reconciliation, adieus are made at the end of the scene.

Eun. 1, 2, 43 (v. 123), *Nam hic quoque ;—ἀστείως* nec 'Phaedria' sed 'hic' dixit tangens illum et quasi invito illo haec exprobat. Parmeno designates his young master by a touch, as he reminds Thais of her inconstancy and the youth's liberality to her.

Eun. 3, 3, 30 (v. 536), *Malam rem hinc abis ;*—et apparet illum manu tactum esse. Pythias thus attempts to appease the irate Chremes.

Eun. 4, 4, 9 (v. 676), *Hunc scilicet ;*—hoc iam tangens

eunuchum dicit Phaedria. In the excitement of the discovery of Dorus in Chaerea's clothes, Phaedria identifies the eunuch for Pythias, with a contemptuous touch.

In several other instances the gesture of detention by the hand is shown.

Ad. 5, 2, 6 (v. 781), *Non manum abstines mastigia ;*—etiam iniecisse manum ut teneret Demeam, ex ipsius verbis cernitur.

In the violent situation indicated above, p. 18, the drunken Syrus holds Demea as he endeavors to proceed to the scene of Ctesipho's carousals.

And. 1, 5, 54 (v. 289), *Per hanc dexteram ;*—tenet eum, ut apparet. Pamphilus rehearses to Mysis the appeal made by Chrysis, at the point of death, in behalf of her foster-sister Glycerium.[1]

And. 4, 4, 21 (v. 760), *Cave quoquam ex isto excessis loco ;*—necessario Davus retinet[2] Mysidem. For the benefit of Chremes in the background, Davus confuses Mysis with contradictory orders concerning the removal of the child which has been deposited before the door of Simo.

Eun. 4, 6, 27 (v. 765), *Mane ;*—hoc gestu iam adiuvatur. As the impetuous captain approaches to storm the house of Thais, the latter holds Chremes, who in faint heart wishes to escape to the forum. So on *omitte iam adero* the comment is: *Ex huius verbis apparet etiam manu comprehensum esse adulescentem.*

To be included further under the general category are the following isolated references.

And. 4, 3, 15 (v. 730), *Cedo ;*—porrigentis est manum 'cedo.' Davus has entered the stage with the child of Glycerium in his arms. Upon the inquiry of Mysis as to what he is carrying, it is shown by the note[3] on *And.* 4, 3, 6 (v. 721), that he unwraps and discloses the baby. Another advance in the action is evident from the *scholium* in hand, which shows Mysis reaching for the child.

[1] The *scholium* has no direct scenic value, since the situation is an imaginary one. Such also are the comments at *And.* 1, 5, 60 and 1, 5, 61.

[2] It is assumed that *retinet* here implies a gesture, though it may refer to merely verbal restraint.

[3] *Dum ille evolvit et puerum profert.*

Eun. 3, 5, 47 (v. 595), *Ventulum huic sic facito, dum lavamur ;*—demonstrativum et gestu explicandum. We have here an imitative movement of fanning as Chaerea relates to Antipho his experiences at the house of Thais in the guise of a eunuch, repeating the instructions given him to fan his mistress.

(d). *Fingers.*

The play of the fingers as the accompaniment of speech is a well-recognized characteristic of the Graeco-Italic peoples. Among Greek actors[1] and among Roman, after the introduction of masks, the fingers seem to have been taxed to an unusual degree as a means of interpretation, since certain gestures had become, in a stock way, indicative of definite situations and mental states. The conventional character of such gestures is specifically shown by Quintilian[2] and amply attested by the pictures of the illustrated manuscripts of Terence.[3]

In these so accurately is the disposition of the fingers portrayed and so marked are the various positions, that the artist, who worked mainly for broad effects in posture and action, seems here to have drawn with special regard for detailed representation. This is most marked in the later and inferior *codex Oxoniensis*, where the copyist, with grotesque exaggeration, pictures the fingers in conspicuous disproportion.

Both Leo and Weston have shown that some of the finger gestures described by Quintilian may readily be identified with those portrayed in the miniatures, thus proving that a school

[1] Abundant and interesting material has been collected by E. L. v. Leutsch, *Grundriss zu Vorlesungen über die griechische Metrik*, Göttingen, 1841, in the paragraphs on *die Cheironomia* (401 ff.) and *die Hypokritik* (404 ff.); cf. Baden, *Bemerkungen über das komische Geberdenspiel der Alten nach den Originalen*, *Neue Jahrb. f. Phil., Sup. Bd.*, I, pp. 447 ff.; Albert Müller, *Lehrbuch der griechischen Bühnenalterthümer* (K. F. Hermann's *Lehrbuch der griechischen Antiquitäten*, III, 2), Freiburg i. B., 1886, pp. 198 ff.

[2] *Loc. cit.*, §§ 92 ff.

[3] The typical significance of a gesture may in some cases be discovered by analysis of the textual situations with which its repeated portrayal is to be associated. For an illustration of the method, see the discussion of the gesture of interrogation, Basore, *op. cit.*, pp. 278 f.

tradition of such gesticulation[1] was common to both orator and actor and that the miniatures have distinct value in representing the forms of ancient gesture.[2] The *scholia* of Donatus, therefore, which follow, though few in number, will serve to emphasize the significance which attached to the use of these smaller members in scenic delivery.

Ad. 1, 2, 17 (v. 97), *Tu illum corrumpi sinis;*—et hoc 'tibi' et 'tu' pronuntiandum est intento digito. Demea passes to reproof and censure of Micio's indulgence to the youth Aeschinus. The gesture assigned is made explicit by Quintilian (11, 3, 94): *At cum tres contracti pollice premuntur, tum digitus ille* (*i. e.* the first finger), *quo usum optime Crassum Cicero dicit, explicari solet. Is in exprobando et indicando, unde ei nomen est, valet.* The significance of the gesture here stated, Donatus himself, in a second *scholium*, confirms: *Nam hoc agi stomacho adversum dissimulatores solet.*[3]

Ad. 2, 1, 9 (v. 163), *Huius non faciam;*—'huius' autem δεικτικόν: aut enim stipulam aut floccum moverat aut summum digitum. The commentator here suggests for Aeschinus the contemptuous movement of the finger which, in everyday life, was associated with such genitives.

Ad. 3, 3, 23 (v. 377), *Congrum istum maximum;*—videtur enim ostendere digito, quem dicat. Syrus at the door of Micio's house instructs Dromo to leave the preparation of the largest eel till his return. The Vatican miniature here shows a door on the left, and Dromo sitting within, beside a vessel from which wriggles a large eel. To this Syrus points with extended forefinger,[4] the other fingers being folded and pressed by the thumb;

[1] Quintilian, 11, 3, 143, refers to the lost works of Plotius and Nigidius, who also treated of the matter.

[2] Cf. Leo, *op. cit.*, p. 337; Weston, *op. cit.*, pp. 50 f.

[3] Note that both authorities in the use of *solet* point to convention.

[4] In F the gesture is not so explicit. In many instances where the miniatures of the *Ambrosianus* portray this gesture, the *Parisinus* in a quite characteristic way, shows the first and second fingers extended. Cf. Ap. *Met.* 2, 21; *porrigit dextram et ad instar oratorum conformat articulum: duobusque infimis conclusis digitis, ceteros eminentes porrigit.*

a gesture which Quintilian, in the passage cited above, designates as forceful *in indicando*.

Ad. 3, 4, 8 (v. 454), *Haud sic auferent;*—et est 'sic' δεικτικόν gestum continens levissimae et parvae significationis. Hegio shows by a significant gesture that Aeschinus' desertion of Pamphila will not be taken lightly.

And. 1, 2, 4 (v. 175), *Si sic abiret;*—'sic' pro leviter et neglegenter, quod Graeci οὕτω dicunt. Et est de his, quae gestu adiuvanda sunt. Davus, to himself, recalls his suspicion that Simo's show of indulgence was not a matter of insignificance.

Eun. 5, 2, 20 (v. 859), *Vix me contineo quin involem in capillum;*—minae istae propriae feminarum sunt et in se et in alios unguibus saevientium. Ergo hoc gestu et digito et motu corporis est adiuvandum. Pythias in a rage at the supposed eunuch violently threatens by gesture to tear his hair. Cf. Hor. *C.* 1, 6, 18. Add *Phor.* 2, 2, 1 (v. 315) previously cited, p. 16.

2. Bodily Movements.

The *scholia* which provide for the more complex motions of bodily action, may here be grouped under the successive categories of attitudes,[1] gaits, comic capers, movements in striking, and the embrace. Such are the *Grundbewegungen* in Oehmichen's[2] classification of gestures.

[1] Cf. Quint. *l. c.*, § 124; *in pedibus observantur status et incessus.* The illustrations of the manuscripts of Terence are especially interesting in their portrayal of comic postures and the *vis vivida* of comic action. The position indicated by Quintilian *l. c.*, § 125, and characterized as comic—*in dextrum* (*pedem*) *incumbere interim datur* (*i. e.* for the orator) *sed aequo pectore, qui tamen comicus magis quam oratorius gestus est*—may be illustrated, *e. g.* by the figure of Pamphilus at *And.* 5, 6. Again, the posture of the attendant, *And.* 1, 1, bearing a vessel upon his shoulder and a fowl in the right hand, represents identically that specified by Quintilian in, *male etiam in sinistrum pedem insistentium dexter . . . . summis digitis suspenditur* (§ 125). *Male*, from the connection, is practically *comice*. At *And.* 3, 5, and 4, 2, Davus rests upon the *right* foot with the left crossed and elevated. Further, the position—*prolato dextro stare et eandem manum ac pedem proferre*, cited by Quintilian (*l. c.* § 124) as *deforme*, appears in the figure of the *prologus* of the *Andria*.

[2] *Das Bühnenwesen der Griechen und Römer*, I. Müller's *Handbuch d. klass. Altertums-Wiss.*, v, 3, p. 289 (ed. 1890).

(a). *Attitudes.*

In the comments cited below, the terms *aversus* and *conversus* are assumed to imply a shift of posture, though the slighter movements of the head alone, would be adequate for those situations which are not forcefully dramatic. *Aversus* designates the gesture assumed in exclamation and asides, as also the sign of shame and confusion, contempt, irritation, perplexity, and unconcern. *Conversus* denotes uniformly[1] the attitude for address,[2] while *versare* is used of one turning to the right and left in excitement and bewilderment.

Ad. 3, 4, 39 (v. 485), *Pudet;*—aversus hoc dicit et perturbatus Demea. As Hegio relates to Demea the untoward conduct of Aeschinus, the old man turns away in confusion and shame.

Ad. 4, 1, 5 (v. 521), *Nam hunc diem nimis cupio;*—'moriatur' scilicet. Et hoc aversus servus debet dicere ne indecorum adulescentis personae sit ad haec 'ita' dixisse. Ctesipho and Syrus entering rejoice over the departure of Demea for the country. The youth has expressed the unfilial wish that he may stay there bed-ridden and the slave in his reply is supposed to have implied further the wish that he may never return (*ita fiat, et istoc si quid potis est rectius*). To relieve the youth of the seriousness of his bold assent to the slave's *Ita fiat*, the scholiast suggests that the words of the latter were uttered with averted countenance as an aside.

Ad. 4, 7, 13 (v. 731), *Pro Juppiter istocine pacto fieri oportet;*—'pro Juppiter' tragice adiecit aversus. Demea in this action deprecates with horror the proposition of Micio, that Aeschinus should marry and bring home the girl he has debauched, though she be without dowry.

And. 1, 2, 14 (v. 185), *Id populus curat scilicet;*—sed hoc aversus ab illo contumaciter. Davus avoids direct reply to Simo's report of the rumor concerning his son, by sneering words and the contemptuous action of turning from him.

[1] *Ad.* 3, 2, 10 (v. 308), is an exception, if Wessner's reading, *conversus* for *conservus* (Klotz), be correct.

[2] Cf. Quint. *l. c.*, § 134; *nam et vultus erectior, ut eum, apud quem dicitur spectet.*

Eun. 2, 1, 3 (v. 209), *Rogitare quasi difficile sit;*—deest . . . vel 'te,' si ipsum respicit, vel 'hunc,' si aversus haec dicit. Parmeno protests against Phaedria's implication that his instructions were difficult to carry out. The scholiast posits two possible actions in the delivery of the words; the first represents him looking back at his master as he moves away to execute his orders; the second indicates the averted countenance in an aside. Looking backward is shown in the Vatican picture, accompanied by a backward movement of the hand, of which the thumb, index and second fingers are extended.

Eun. 3, 1, 19 (v. 409), *Immo nullorum arbitror;*—hoc aversus, ne miles audiat. The braggart Thraso boasting of his former intimacy with the King wins a stinging retort from Gnatho. The delivery of the sneer, the scholiast, though likewise suggesting other possible action (*potest tamen et aliter intelligi: maxime stolidos milites*), assigns to an aside.

Eun. 4, 4, 5 (v. 672), *Paululum si cessassem Pythias;*—familiare iratis est avertere se ad aliam personam ab ea, in quam commoveantur. Phaedria drags out the eunuch in Chaerea's clothes, and in the midst of angry abuse turns abruptly to Pythias who stands near in watchful sympathy.

Hec. 4, 1, 8 (v. 523), *Heus tibi dico;*—ostendit Myrrinam avertentem se, quod nihil inveniat quod dicat de filia. Myrrina addressed by her husband with regard to her daughter's illness, with perplexed air and averted face goads his irritation.

Phor. 2, 1, 70 (v. 300), *Alicunde? nihil dictu est facilius;*—hoc quasi subridens et averso ab illo vultu pronuntiavit Geta, quod genus actionis securitatem ostendit hominis manifesta dicentis. The scholiast is here rarely explicit in designating both the bearing and its significance. To Demipho's suggestion that Antipho might have borrowed money 'from some person or other,' Geta, with a smile and averted face, retorts with a proverb, indicating the unconcern of one who utters what everybody knows.

Phor. 2, 2, 10 (v. 324), *O vir fortis atque amicus;*—et apparet aversum Getam exclamasse, quod maiorem vim habet quam si <ipsi> amico dixisset. Geta commends the parasite's resource-

fulness and loyalty, in an exclamation, which he turns aside to deliver forcefully, for any one to hear.

Ad. 1, 2, 48 (v. 128), *An ego totiens;*—hoc conversum intelleges dicere. Micio, annoyed at the repeated upbraiding from his brother for the escapades of Aeschinus, turns to him with a protest of impatience.

Ad. 3, 2, 10 (v. 308), *Non intellego;*—quia autem non est perdenda tam suavis ἠθοποιία dolentis ad irascentem, idcirco non audit Geta, conversus[1] ne ob illam loqui desinat. Geta, entering with imprecations upon the house of Aeschinus, avoids seeing and hearing Sostrata, that his story of the wrongs to Pamphila may not be interrupted.

Ad. 5, 8, 10 (v. 933), *Et te operam ut fiat dare;*—'te, Aeschine,' nam ad illum conversus a Micione est. In the happy issue of the play, Demea is proposing the marriage of Micio to Sostrata. His first point in argument is, that she is Aeschinus' mother-in-law, and he now turns from his brother to him, to secure his influence.

And. 1, 5, 32 (v. 267), *Quisnam hic loquitur Mysis salve;*—hoc secum ; deinde conversus vidit. Pamphilus seeing Mysis, who has been aiding the action in asides, turns to her with greetings.

Phor. 2, 3, 11 (v. 358), *Vide avaritia quid facit;*—haec conversus ad circulum et coronam circumstantium conqueritur et dicit. Demipho has appeared with his *advocati*, Hegio, Cratinus, and Crito, to whom the parasite addresses his bold arraignment of the old gentleman.[2]

Phor. 5, 6, 20 (v. 860), *Mittit erus me ad uxorem tuam;*—conversus ad Antiphonem hoc dicit. Geta's joyful narrative of good news to Antipho has been interrupted by Phormio, from whom after a greeting he turns again to the youth with reference to his wife.

Phor. 5, 8, 77 (v. 972), *Ain tu;*—modo ad Chremem cum

[1] In the usage of Donatus *aversus* is the term usual for the action designated. Klotz here reads *conservus*.

[2] The *scholium* of the second series makes the remark a more specific one (*sunt qui putent illum alicui de corona circumstantium dicere moraliter 'vide.'*) For the two classes of *scholia* on *Phor.*, *Act.* II, *Sc.* III, cf. Wessner, *op. cit.*, vol. II, *praef.* p. vi f.

invectione conversus est. The parasite turns from Demipho to Chremes, threatening to reveal his intrigue with the woman of Lemnos.

And. 2, 2, 6 (v. 343), *Sed ubi quaeram aut quo nunc;*—in omnes se versat partes quaerens, quo dirigat cursum. Davus burdened with good news enters in haste, turning hither and thither, as he excitedly searches for Pamphilus. His action is further defined in the *scholium* on the following verse: *Videtur quasi constitisse, dein quasi elegisse quo pergat.* Not seeing Pamphilus and Charinus who are present, he stops distractedly and then moves on, until hailed by his young master.

(b). *Gaits.*

As the movements of the tragic actor were stately and slow, in contrast to the brisker action of comedy,[1] so in comedy itself, it may be observed, there existed conventional distinctions in the vigor with which certain rôles were impersonated.[2] The characteristic speed of the slave upon the stage is marked by the type of the *servus currens*,[3] attested by the subjoined *scholia* of Donatus and admirably depicted in the illustrated manuscripts of Terence. The *servus* of the miniatures is clad usually in a short, sometimes patched, tunic,[4] and by reason of his grotesque and lively attitudes and the striding haste of entrance or departure, appears always a prominent figure in the scene.

Ad. 3, 2, 1 (v. 299), *Nunc illud est quod si omnes omnia;*—hic locus secundum artem comicam servum currentem exprimit et nuntiantem mala. Geta enters in a run, burdened with the news of Aeschinus' desertion.

[1] Quint. *l. c.*, § 111 ; *ideoque Roscius citatior, Aesopus gravior fuit, quod ille comoedias hic tragoedias egit.*

[2] Quint. *l. c.*, § 112 ; *eadem motus quoque observatio est. Itaque in fabulis iuvenum, senum, militum, matronarum gravior ingressus est ; servi, ancillulae, parasiti, piscatores citatius moventur.*

[3] Note the characterization in Ter. *Heaut.* 37 ; *ne semper servos currens, iratus senex, Edax parasitus sycophanta autem inpudens, Avarus leno adsidue agendi sint mihi. Ibid.* 124 ; *Eun.* 36 ; *qui magis licet currentem servom scribere.*

[4] Donat. *Excerpta de Com.* 8, 6 ; *servi comici amictu exiguo teguntur paupertatis antiquae gratia vel quo expeditiores agant.*

Ad. 3, 2, 26 (v. 324), *Animam recipe ;*—nam ideo dicitur 'animam recipe,' quod ille prae anhelitu crebriora verba continuare non possit: *Prorsus ;*—apta *κόμματα* fesso et anhelanti ob perturbationem et contentum cursum. Hailed by Sostrata, the slave, out of breath from running, is unable to disclose his story.

Hec. 5, 3, 10 (v. 808), *Parmeno opportune te mihi offers ;*—attendendum, quod ab initio comoediae usque ad finem Parmeno mittitur ut currat et celatur ut nesciat quod curiose desiderat ;

5, 3, 11 (v. 809), *Immo ad Philumenam ;*—mire tota fabula invenit, quamobrem currat Parmeno ; 5, 3, 16 (v. 814), *Sed cessas ;*—urget autem cursum.

Parmeno, whom, as Donatus remarks, Terence represents in this play as a lazy, inquisitive slave, is urged by Bacchis to quicken his speed in bearing a message to Pamphilus.

Phor. 1, 4, 1 (v. 179), *Nullus es Geta nisi iam tibi aliquod consilium ;*—in hac scaena servi currentis officium est tendens ad perturbationem Antiphonis. Geta, having learned of the unexpected return of Antipho's father, enters the stage running in search of the youth, meanwhile prophesying ruin as the result of his bold step.

There follows a group, indicating less violent haste.

And. 4, 3, 7 (v. 722), *Mysis nunc opus est ;*—properantis et impense agentis Davi verba monstrantur. Davus, with the child which is to be deposited before Simo's door, approaches Mysis in haste and with eager manner.

Hec. 1, 2, 1 (v. 76), *Senex si quaerat me ;*—haec omnia et submissa et veloci pronuntiatione afferenda sunt ; hoc enim desiderant huiusmodi verba utpote et servi et festinantis. Parmeno entering in bustling haste bids Scirtus allay the possible curiosity of Laches concerning his absence, by saying that he is looking after Pamphilus' arrival at the harbor.

In the above comments reference has been to slave rôles : the following assign similar action to a *iuvenis* and a *senex*, types which in Quintilian are characterized by the *gravior ingressus.*

Eun. 2, 3, 1 (v. 292), *Occidi neque virgo est usquam ;*—quid dicere debebat aliud properans et circumspiciens, nisi quod dixit? Chaerea enters the stage in haste, looking about in puzzled

despair, as he reveals his frenzied love for Pamphila, whom he has accidentally seen.

Eun. 5, 7, 5 (v. 1029), *Perii quid hoc autem mali est ;*—eunuchi habitu Chaerea, sed virili confidentia prosilit et militem velut novi rivalis terret aspectu. The youth garbed in the eunuch's dress, advancing in bold haste, causes Thraso concern.

Phor. 2, 3, 8 (v. 355), *Sequimini ;*—'sequimini' dicit, quia properantius et concitatiore gradu pergit iratus. The old man Demipho advances in haste conducting the *advocati* to a meeting with Phormio.

At *Eun.* 4, 3, 1 (v. 643), *Ubi ego illum ;*—hoc initio ostenditur tamquam persequens fugientem progressa esse persona, Pythias is represented as entering in excited pursuit of Chaerea, who has escaped in the eunuch's guise. The haste of flight is evident at *Hec.* 4, 1, 8 (v. 523), where Myrrina avoids the presence of her husband ; *Atque eccum video ;*—apparet mulierem fugere et aversari ob conscientiam : on the other hand weariness and lassitude in gait, at *Hec.* 3, 4, 29 (v. 443), where Parmeno ordered upon an errand pretends that he is utterly weary ; *Non queo ita defessus sum ;*—hoc in gestu et spectaculo plus est. Nam incessu et actu exprimit lassitudinem. His characteristic laziness is likewise evident at *Hec.* 5, 4, 7 (v. 847), *Ita inquam ;*—quasi iam lassatus dicit.

For the excited advance of the braggart soldier, see the *scholium* on *Eun.* 4, 7, 1 (v. 771) cited under the category of head gestures, p. 14. In the same situation, the swagger of the soldier appears in the comment on *Eun.* 4, 7, 3 (v. 773), *Primum aedes expugnabo ;*—debet hic esse vociferantis vana ; ad hoc et verbum militis cum quodam motu ingenti et immanes minae sine ulla vi rerum. For the action of the parasite on entering, see p. 56.

Crates, who in other particulars marks an epoch in old Attic comedy, is accredited with the introduction of the rôle of the drunken man,[1] which in the *fabula palliata* was freely employed

[1] Cf. *Anonym. de Com.*, *ap.* Meineke, p. 536.=Kaibel, *Comic. Graec. Frag.*, p. 7, l. 30.

for introducing comic situations and the coarser forms of stage-play.[1] With the exception of the two *scholia* concerning the bearing of the youth Chremes (*Eun.* 4, 5, 1, and 4, 6, 31), the references in Donatus to the drunken reel and to drunkenness are confined to the lower casts of the slave and parasite, and barring *Phor.* 2, 2, 1, contribute little that is not evident from the lines of the text. For the story of the drunken Ambivius in the rôle of the parasite, told at this passage, see the *scholium* cited p. 16.

Ad. 5, 1, 1 (v. 763), *Edepol Syrisce te curasti molliter;*—quia detegi Ctesiphonem iam oportet ebrius inducitur Syrus, per cuius fallacias tegitur adhuc. Syrus, who has been preparing viands and drink within, appears upon the stage tipsy and self-approving.

Ad. 5, 1, 11 (v. 773), *In ipsa turba;*—non minus ridicula importunitas Demeae est, quam ebrietas Syri, qui adversum temulentum tantae gravitatis oratione personat, ut ex dicentis vultu verbisque et ex audientis habitu et stupore magnam voluptatem percipiant spectatores. In the same scene, the old man churlishly disputes with the slave who in his drunken stupor fails to comprehend. The comment at *Ad.* 5, 5, 1 (v. 882), *ut apparet, iam edormivit crapulam Syrus,* shows that at this entrance, he is again sober.

Eun. 4, 5, 1 (v. 727), *Atat data hercle verba mihi sunt;*—hic semigravis inducitur vino Chremes priorum memor, titubans in praesentibus, ut fere adpoti solent. Chremes appears upon the stage with muddled wits and uncertain gait, reflecting upon his bout. In the next scene (v. 769), the comment on Thais' injunction *attolle pallium,* is: *Vel quia simplex est vel quia ebrius, trahit pallium Chremes.*

Other *scholia* show the action enlivened by horseplay in the violent movements of one shoving or dragging another along.[2]

Eun. 2, 3, 88 (v. 379), *Quo trudis;*—ut nunc manu agere Chaeream Parmenonem Parmenone ipso dicente cognoscimus. On *tibi equidem dico,* the comment is: *Singillatim ista pronuntianda sunt, ex quibus intelligatur non cessare Chaeream, quin adhuc*

[1] The admirable drunken business of Plautus, *Most.*, 313 ff., may be cited in noteworthy illustration.

[2] Witness the personal violence pictured in the miniatures at *Phor.*, v. 894.

impellat et trudat. In an ecstacy of glee at the proposed plan of entering the courtesan's house in the eunuch's dress, Chaerea pushes Parmeno along, as he hastens to its execution.

Phor. 5, 8, 88 (v. 981), *In ius huc si quid libet;*—apparet parasitum ad domum Chremetis, non ad forum conari abstrahere:[1] 5, 8, 95 (v. 988), *Pugnos in ventrem ingere;*—an 'ventrem' totum parasitum dicit, . . . an simpliciter, quia qui resistit nec sequitur collo trahentem obtorto, repandum se facit et ventrem proicit? Phormio proposes to reveal to Nausistrata Chremes' relations with the Lemnian woman, and moves to enter the house. The old men violently restrain him and endeavor to drag him to the forum for justice.

(c). *Comic Capers.*

At *Phor.* 5, 5, 1 (v. 829), Phormio comes upon the stage, rehearsing in jubilant style the offices he has successfully performed, and later in the scene reveals the clever excuse he has trumped up for the old men, to explain an absence which he means to spend in carousal. From Klotz's reading of the *scholium* at this passage,—*iactantia hic inducitur Phormionis qui in omni scaena, prout in se iactatur, insultat,* and that at 5, 5, 9 (v. 837), *ob fallaciam mire exsultat,* it appears that the whole short scene is enlivened by capers of extravagant joy,[2] and these are therefore cited by Ribbeck[3] as *interessante Bemerkungen über Mimik und Vortrag des Parasiten.*

Similar action is implied at *Ad.* 2, 4, 1 (v. 265), *Men quaerit num quidnam effert;*—oportet autem 'men quaerit' cum quadam gesticulatione et subsaltatione pronuntiari sperantis lenonis ad hoc se quaeri, ut accipiat, where the *leno,* Sannio, leaps in joyous expectation of receiving money from Aeschinus in return for the music-girl.

[1] The reading of Klotz,—*apparet parasitum niti ad domum Chremetis, senes vero ad forum conari attrahere*—makes more specific the action.

[2] In Wessner's rendering of the text, *iactantia hic inducitur Phormionis, qua sibi omnes conatus provenisse laetatur,* all reference to action is eliminated. The second *scholium* quoted above does not appear.

[3] Kolax, p. 42, 4.

Eun. 2, 2, 1 (v. 232), *Di immortales;*—admirantis exclamatio est cum parasiti gesticulatione. Gnatho enters philosophizing upon the fortunes of the wise man and the fool and openly exultant at his own success. The *scholium* points to an extravagant demonstration.[1]

The bound of joy is a demonstration freely attested by the literature[2] and one which, though its excess readily passed into indecorum, as for instance in applause,[3] was suited to the realism of the more undignified rôles of the comic stage.

That Donatus therefore in his use of *exsultare* in the following *scholia*, where reference is made to the bearing of the *servus* and the *parasitus*—rôles classed by Quintilian [4] with that of the *leno* among the livelier parts—has in mind action not mere exultation, is plausible both from the nature of the testimony of the manuscript pictures and from the terminology at *Ad.* 2, 4, 1, cited above, where the situation is the same with no doubt as to the interpretation.

And. 2, 2, 1 (v. 338), *Di boni boni;*—non mirum, quod insolentius Davus exsultat, qui, ut Simo dicebat, timidus fuit. Davus enters with the joyful news that the marriage proposed for Pamphilus was all a pretence.

And. 4, 4, 46 (v. 785), *Audisti obsecro hem;*—exsultans Davus infert et inculcat frequenter repetendo 'audisti.' Davus rejoices at the revelation which he has extorted from Mysis in the presence of Chremes, that the child deposited at Simo's door is really the son of Pamphilus.

And. 5, 2, 1 (v. 842), *Animo iam nunc otioso esse impero;*—exsultans egreditur Davus nuntians prona esse omnia ad securitatem. Davus enters from the house of Glycerium, rejoicing at Crito's revelation of her Athenian parentage.

Phor. 5, 9, 36 (v. 1025), *Quid mihi hic offers;*—de qua vi contradictionis exsultat parasitus tamquam confecto mortuoque adversario suo. The parasite rejoices as Nausistrata persists in withholding pardon to Chremes for his infidelity.

In the following, *corporis motu* designates a spring of rage. The irate Pythias turns upon Chaerea for his deceit in gaining admittance to the house of Thais.

Eun. 5, 2, 20 (v. 859), *Vix me contineo quin involem in capillum;*—minae istae propriae feminarum sunt et in se et in alios unguibus saevientium. Ergo hoc gestu et digito et corporis motu est adiuvandum.

(d). *Movements in Striking.*

A flogging or cuffing is evident at *Ad.* 2, 1, 18 (v. 172), *Istuc volo experiri;*—hoc illo dicenter servus lenonem verberat. Here are seen upon the stage, Aeschinus, Parmeno with the music-girl, and Sannio the procurer. The *leno* appears to seize the woman with the swagger of a bully, upon which he is attacked by Parmeno.

Ad. 2, 1, 19 (v. 173), *Ei misero mihi;*—leno depulsatur, and 2, 1, 21 (v. 175), *<I> nunciam;*—bene *'iam,'* quia sero et post plagas, show that the violence has continued.

Of indirect interest under this head is the *scholium* on *Ad.* 4, 2, 15 (v. 554), where Syrus, pretending not to see Demea, is representing himself to have been badly used by Ctesipho: *Nimis moraliter expressa verba sunt Syri verberatum se indicantis; quis non ex verbis servum intellegat? et servum recens verberatum? et servum fugam comminantem?* At *Ad.* 5, 3, 1 (v. 787), as Micio enters from the house of Sostrata seeming to speak to her within, his words are interrupted by violent blows upon his door, ushering in Demea in a rage. *Parata a nobis sunt;*—audit vehementius fores esse pulsatas et quod agebat abiecit: *Ad.* 5, 3, 2, *Demea sic eas pulsavit, ut et his ipsis irasci videretur.*

At *Eun.* 3, 3, 24 (v. 530), the action of Chremes is made

[1] *Gesticulor* and *gesticulatio* denote regularly the excessive action of the pantomime; cf. Suet. *Dom.* 8; *quod gesticulandi saltandique studio teneretur.*

[2] Cf. Sittl, *op. cit.*, p. 12, notes 2 and 3; p. 13, n. 8.

[3] *Quint.* II, 2, 9; *minime vero permittenda pueris, ut fit apud plerosque, assurgendi exultandique in laudando licentia;* II, 2, 12; *ad omnem clausulam non exurgunt modo verum etiam excurrunt et cum indecora exultatione conclamant.*

[4] 11, 3, 178; *sed illud minus mirum, quod alter* (Demetrius) *deos et iuvenes et bonos patres servosque et matronas et graves anus optime, alter* (Stratocles) *acres senes, callidos servos, parasitos, lenones et omnia agitatiora melius.*

specific as he seeks entrance to the house of Thais by knocking: *Heus heus ecquis hic est;*—haec separatim pronuntianda sunt. Nam apparet inter haec verba pulsatam ianuam personare.

(e). *Embrace.*[1]

At *Ad.* 5, 3, 45 (v. 831), *O noster Demea;*—blanda et cum quodam complexu eius qui reprehenditur incusatio et de more sublata, Micio is seen to reënforce his kindly words by a brotherly embrace.

At *And.* 4, 4, 50 (v. 789), *Ne me attingas;*—quaedam ostenduntur aperte in comoediis, quaedam ex aliis personis intelleguntur, Davus is shown to have indulged in familiarities with Mysis, which in his joy seem to have extended to an embrace.

Eun. 1, 2, 15 (v. 95), *Ne crucia te obsecro anime mi <mi> Phaedria;* haec rursum nisi amplectens adolescentem mulier dixerit, videbitur 'ne crucia te' sine affectu dicere. Sed sic dicit 'ne crucia te' et eo gestu, quasi in eo et ipsa crucietur. In this scene between Thais and Phaedria, the courtesan has been demonstrative in her flattery; at verse 90, a kiss has been assigned; here she passes to an embrace.

3. Unspecified Gestures.

In the commentary appear numerous *scholia* which, since they are not definite in prescribing gesture, cannot be included under the specific heads which have preceded, but have, nevertheless, distinct value on the histrionic side. In the discussion of finger gestures, evidence was cited from Quintilian and the illustrated manuscripts for a system of gesticulation in accordance with which, presumably, certain situations and emotions were interpreted by signs that had become conventional.

Furthermore, from the indefinite character of the phraseology employed in the *scholia* now under consideration it may be supposed that such designations as the *gestus cogitantis*, the *gestus*

[1] The stage embrace may be illustrated by the pictures of Byrria and Charinus, *And.*, v. 301, and of Antiphila and Clinia, *Heaut*, v. 381.

stomachantis, and others similar, point to recognized types. Upon the masked stage, the hands and fingers were thus called upon to interpret much that had hitherto been discernible in the countenance. In the situations however to be presented below, we should probably err in emphasizing too strongly such artificial expression of the feelings, since it is evident, as will be shown later, that many stage directions in the commentary make stock of the open countenance.

A characteristic assignment is that of the *gestus servilis*. The type is not here defined but the elements of the gesture are found in Quintilian[1] to be a shrugging or contraction of the shoulders and the shortened neck: *Umerorum raro decens allevatio atque contractio est; breviatur enim cervix et gestum quendam humilem atque servilem et quasi fraudulentum facit, cum se in habitum adulationis, admirationis, metus fingunt.* Again, in characterizing the actor Stratocles who is said to have excelled in the impersonation of the *callidus servus*, among other parts, the statement is: *Illum (decuit) cursus et agilitas et vel parum conveniens personae visus, quem non ignarus rationis populo dabat, et contracta etiam cervicula.*[2] So in Horace with allusion to the servile attitude, the injunction of Tiresias is: *Davus sis comicus atque Stes capite obstipo, multum similis metuenti.*[3]

The results of Mr. Weston's examination of the illustrated manuscripts supplement this information with interesting scenic details. The attitude he finds "consists in grasping with one or both hands, the scarf which, in every representation of the *servus*, hangs from the shoulder," while "the head is lowered and the shoulders contracted, giving a crouching position to the whole figure."[4] Compare here the *scholium* on *And.* 1, 2, 13 (v. 184), *Hem;*—quasi correptio totius corporis, where Davus is surprised at being hailed by Simo. The attitude is further noted as characteristic of a slave upon entering.[5] From Donatus we see the

[1] 11, 3, 83.
[2] 11, 3, 180.
[3] *Sat.* 2, 5, 92.
[4] *Op. cit.*, p. 49 f.
[5] Five exceptions are cited for the *Andria*, seven for the *Adelphoe*, one each for the *Eunuchus* and *Phormio*. In all of these the hands are employed in gesticulating or holding some object.

gesture assumed in soliloquy and asides, being thus suggestive of the craftiness noted by Quintilian.

Ad. 4, 2, 28 (v. 567), *Hui perfortiter;*—hoc gestu servili et nimis leviori personae congrue dictum est. Demea commends Ctesipho for his spirited action, which has included beating the slave. The latter replies with a show of irony and resentment.

And. 1, 2, 12 (v. 183), cited in full and discussed under another category (cf. p. 15), shows the posture accompanied by a wagging movement of the head.

And. 1, 2, 13 (v. 184), *Quid hic vult;*—more servili et vernili gestu; sic enim vocati a dominis secum vultuose agunt. In the same situation as the foregoing, the *scholium* implies that Davus by the attitude continues to manifest reluctant obedience to the call of Simo.

Eun. 2, 2, 43 (v. 274), *Ut falsus animi est;*—similiter et Parmeno secum gestu servili. With crafty action in an aside, Parmeno comments on Gnatho's exultant *Uro hominem,* which the scholiast shows is likewise delivered with low by-play: *Sibi hoc gestu et vultu parasitico dicit. Et 'uro' pro eo quod est dolore cogo.* In other comments the action is less clearly stated.

And. 1, 2, 9 (v. 180), *Sic;*—demonstratio est et magis gestu quam sensu intellegitur. Davus, reflecting upon the deceptive joy which Simo meant to stir, seems to throw resentment into the expression by servile gesture.

And. 1, 3, 1 (v. 206), *Enim vero, Dave;*—dum hoc gestu ac sermone agit ac disputat secum. Davus gesticulates in soliloquy as he foresees the need of action and cunning to thwart the old man's plan for the marriage.

Here also may be added, *Phor.* 1, 2, 95 (v. 145), *Sic tenuiter;* —δεικτικῶς 'sic' dicendum est cum aliquo gestu, where to Davus' inquiry concerning Phaedria's prospects with the music-girl, Geta replies not hopefully and with some such gesture as a shrug of the shoulders. Characteristic action is likewise apparent in the notices of the *gestus parasiticus* and the *parasiti gesticulatio,* assigned to Gnatho at *Eun.* 2, 2, 43 (v. 274), cited above, and *Eun.* 2, 2, 1 (v. 232; cf. p. 56).

In the manuscript picture at *Eun.* 2, 1, Leo[1] identifies in the motion of Parmeno the *gestus abituri,* which is apparently likewise typical. Here the slave, who after being commissioned by Phaedria, is leaving the stage, grasps with the left hand the conventional scarf, while the right is raised as if waving an adieu, the thumb and the first and second fingers being extended. The head is turned over the right shoulder.[2]

The bearing here depicted will serve to make specific the *scholium* on *Ad.* 1, 2, 47 (v. 127), *Si pergis abiero;*—et hoc gestu abeuntis vel abituri pronuntiatur, where Micio, venting an impatient protest against the reproaches of Demea, threatens to leave.

In a different situation, to Chaerea entering rapturously from the house of Thais, is assigned the *gestus exeuntis:*

Eun. 3, 5, 1 (v. 549), *Numquis hic est nemo est;*—in hac scaena verba gestum vultumque indicant exeuntis.

So there may be subjoined categorically the *gestus stomachantis:*—

Ad. 1, 2, 54 (v. 134), *Profundat perdat;*—haec sic pronuntianda sunt, ut ostendatur gestu nolle quod loquitur. Demea professes unconcern about the extravagances of Aeschinus, yet by gesture deprecates his course. The reply of Micio,—*Rursum, Demea, irascere?*—reveals the other's irritation;

Ad. 5, 3, 9 (v. 795), *Repressi redii;*—non quid dicatur, sed quo gestu dicatur specta et videbis neque repressisse adhuc iracundiam neque ad se rediisse Demeam;

And. 1, 5, 2 (v. 237), *Si haec non contumelia est;*—'haec' cum stomacho δεικτικόν. Pamphilus soliloquizes resentfully upon his father's plan to hurry him into marriage;

And. 4, 3, 11 (v. 726), *Verbenas tibi;*—τὸ 'tibi' quasi gestum quendam et motum stomachantis habet. Davus with a movement of ill-humor shows impatience at the protest of Mysis that the child should not be placed upon the ground;[3]

[1] *Op. cit.*, p. 339.

[2] *Sic* in De Berger's indifferent representation of the Vatican miniature. F shows the open hand.

[3] In the picture, the figure of Mysis is expressive in its action; cf. Donatus, *And.* 4, 3, 7, *haec scaena actuosa est, magis enim in gestu quam in oratione est constituta.*

the *gestus offerentis:*—*Phor.* 1, 2, 2 (v. 52), *Accipe;*—et hoc cum gestu offerentis dicitur. Davus presents a bag of money to Geta. In the miniature he is shown extending the parcel with the right hand, while grasping the scarf with the left;

the *gestus mirantis:*[1]—*Eun.* 3, 1, 13 (v. 403), *Mirum;*—melius per *εἰρωνείαν* pronuntiamus 'mirum' . . . sed potest etiam simpliciter pro admirantis gestu accipi. Gnatho expresses wonder at the soldier's boasted standing with the King;

Hec. 4, 1, 7 (v. 522), *Uxor ubi me ad filiam;*—mirantis est gestus et dictum. Phidippus wonders at Myrrina's avoidance of himself as evinced by her leaving the house;

the *gestus comminantis:*—*And.* 4, 4, 14 (v. 753), *Cave;*—gestu comminatus est et vultu, ut suspenderet comminationem; deinde infert gestum. In the scene before the house of Simo, Davus by threatening gesture would make Mysis cautious of her words in the presence of Chremes;

Eun. 4, 7, 27 (v. 797), *Aut tu illam tangas omnium . . .?*—et est *ἀποσιώπησις*. Sic autem loqui solent plus gestu quam verbis conciti. Chremes here in excitement resents Thraso's suggestion of taking Pamphila by force and the indefinite assignment of gesture probably points to threatening action.

Cf. *Eun.* 5, 4, 26 (v. 948), *Rogitas audacissime;*—totum hoc terribile est in gestu ac vultu Pythiae. Pythias, lamenting Chaerea's prospective punishment for his crime, arraigns Parmeno as the cause of all the mischief.

Some gesture significative of perplexity is required by the following:

Ad. 4, 2, 46 (v. 585), *Lectulos in sole iligneis pedibus faciundos*

She stands with both arms raised and outstretched and a movement of flight or protestation is apparent. A similar attitude reveals her consternation at *And.* 1, 5, and is likewise shown in the figures of Dorias at *Eun.* 4, 3, of Sophrona at *Phor.* 5, 1, and of Myrrina at *Hec.* 4, 1. On gestures with both hands cf. Quint. 11, 3, 14.

[1] Cf. Quint. 11, 3, 103; *digitos, cum summi coierunt, ad nos referre, cur quibusdam displicuerit, nescio. Nam id et leviter admirantes et interim subita indignatione velut pavescentes et deprecantes facimus.* The stronger instinctive gesture of amazement was to throw up the hands. Cf. Cic., *Acad.* 2, 19, 63; *vehementer admirans . . . ut etiam manus saepe tolleret;* Cat. 53, 4; *admirans ait haec manusque tollens.*

dedit;—sed hoc gestu actoris adiutum est, quasi eodem tempore servus et quaerat quid dicat et respondeat. Syrus must give to Demea a ready reason for Micio's avowed presence at the joiner's and his dilemma is apparent by some gesture.

And. 1, 1, 61 (v. 88), *Cenavit;*—cetera in gestu quaerentis, quid dicat de Pamphilo, nec invenientis. Simo relates to Sosia how, in questioning the servants concerning Pamphilus' relations with the Andrian, they were at a loss to recall more than a harmless dining.

For the *gestus cogitantis,* see the *scholium* cited under *imitatio,* p. 65. There may be subjoined finally a group of isolated and less specific assignments:

Ad. 2, 4, 1 (v. 265), *Occidi nihil video;*—et simul gestum considera loquentis ex verbis. Sannio by words and gesture reveals his disappointment that Aeschinus brings no money in payment for the music-girl.

Ad. 4, 1, 20 (v. 536), *Meas?* (Ct.) *Tuas* (Sy.);—cum gestu pronuntiare debemus, ut intellegatur irrisio. Syrus has mockingly ascribed virtues to Ctesipho and the youth himself ridicules the idea.

And. 2, 5, 4 (v. 415), *Hoc agam;*—in gestu est, nam est figura corporis observantis quid agatur. Byrria, who has been instructed to keep an eye on Pamphilus, espies him close at hand. In the miniature the attitude here assigned is clearly portrayed.

Eun. 1, 2, 108 (v. 188), *Mos gerendus est Thaidi;*—cum pronuntiatione et gestu, ut ostendat quae vis amoris sit. Phaedria shows that his reluctance to retire to the country yields to the dictates of love.

Eun. 2, 1, 18 (v. 224), *Stat sententia;*—et vultu et gestu magis spectabile. Phaedria by voice and gesture confirms his resolution to retire to the country.

Eun. 3, 1, 37 (v. 427), *Quid est;*—haec interrogatio gestum vultumque continet alacris cuiusdam et certi, quod laudandus sit. Thraso questions the meaning of Gnatho's laugh which has interrupted his boastful tale, assuming that it is in compliment to his wit.

Eun. 3, 3, 17 (v. 523), *Haec cur quaeritet;*—in gestu ac vultu id

quod restat ostenditur; nam deest 'nescio.' Chremes in soliloquy tries to solve the meaning of Thais' inquiries. His gesture shows that he is not satisfied.

Eun. 5, 2, 64 (v. 903), *Neque pol servandum tibi quidquam dare ausim;*—totum garrule et gesticulose, ut puellam cum adulescentulo fabulari videas. The maid Pythias with coquettish airs rejects Chaerea's proposal to surrender himself to her keeping.

Eun. 5, 3, 10 (v. 919), *Vide ut otiosus sit!* (Pythias);—vultu dicit et gestu esse securum (*i. e.* Parmeno).

Eun. 5, 8, 26 (v. 1056), *Novi te;*—deest 'perfecisse.' Sed ubique gestu plura significat miles utpote infantissimus. Thraso expresses his confidence that Gnatho will accomplish his wish.

Hec. 1, 1, 18 (v. 75), *Aut tibi haec sententia;*—δεικτικῶς: simulque ostendit secundum φυσιογνώμονας difficile deformem reperiri bonum. The old woman Syra envies the beauty of Philotis.

III. ON FACIAL EXPRESSION.

In the numerous *scholia* which concern the play of the countenance, the lips, the eye-brows, and the eyes are all assigned specific expressions, but far oftener the designation is made, in a more general way, by *vultus* or *vultuose*. These will be considered first.

1. *Complex Expression.*

Hoffer, in his investigation of the use of masks upon the stage of Terence, arguing from the theory of Schopen that the references in the commentary of Donatus to scenic action are representative of the Terentian stage tradition, presents in array the *scholia* which make stock of the open countenance.[1]

Whatever the decision may be as to the period and stage custom of which such are representative, the testimony in Donatus to the mobile character of the features is abundant and undeniable. This is recognized by Sittl[2] and with more reserve by Weinberger,[3] whose cautious statement, *Aber nicht zu übersehen dass nach dem Schol. zu Andr.* II, 1, 32, *eine strenge Scheidung zwischen 'vultus' und 'gestus' sich nicht führen lässt,* requires some investigation of the phraseology employed in the references under consideration.

Evidence for a conscious discrimination in the scholiast's use of the terms may be shown by citing, first, examples where the two are used in combination, and again, others in which the term *vultus* seems applicable only to facial expression. As instances of combined usage, note:

And. 1, 2, 12 (v. 183), hoc et gestu et vultu servili.
4, 4, 14 (v. 753), gestu comminatus est et vultu.
Eun. 2, 1, 18 (v. 224), et vultu et gestu magis spectabile.
2, 2, 43 (v. 274), gestu et vultu parasitico.

[1] *Op. cit.*, p. 23 ff. [2] *Op. cit.*, p. 203. [3] *Op. cit.*, p. 121.

Eun. 3, 1, 37 (v. 427), gestum vultumque alacris cuiusdam et certi.
3, 3, 17 (v. 523), in gestu ac vultu id . . . ostenditur.
3, 5, 1 (v. 549), verba gestum vultumque indicant exeuntis.
5, 3, 10 (v. 919), et vultu dicit et gestu.
5, 4, 26 (v. 948), terribile est in gestu ac vultu.

Other numerous examples appear in which the term *vultus* has naturally, by reason of its qualifying words, the narrower signification. Thus:

Ad. 2, 4, 13 (v. 277), maesto vultu.
4, 3, 5 (v. 596), subtristi vultu.
4, 5, 21 (v. 655), callide vultu utitur tamquam aliena narrantis.
5, 2, 7 (v. 782), demisso et desperanti vultu.
5, 7, 3 (v. 901), miti vultu.
5, 7, 8 (v. 906), laetissimo vultu.
And. 3, 3, 20 (v. 552), laeto vultu.
Eun. 2, 2, 4 (v. 235), ioculari vultu.
2, 2, 42 (v. 273), mutavit vultum in laetitiam.
2, 3, 13 (v. 304), mutatio quaedam vultus.
3, 2, 16 (v. 469), alto vultu.
5, 2, 69 (v. 908), modesto vultu.
5, 4, 21 (v. 943), pavido et attonito vultu.
5, 8, 7 (v. 1037), vultu mutato et conturbato.
5, 8, 49 (v. 1079), cum quadam vultus improbitate.
Hec. 4, 4, 103 (v. 725), renitente et improbante vultu.
Phor. 1, 4, 7 (v. 184), vultu tristi.
2, 1, 59 (v. 289), vultus servi contumacis.
2, 1, 70 (v. 300), averso vultu.

While therefore it is clearly evident that in Donatus' general usage a distinction was made between *vultus* and *gestus*, the adverb *vultuose*, as the English term "expressively," served to designate broadly both a play of the features and gesture. Compare *And.* 2, 1, 32 (v. 332), *interposita distinctione vultuose hoc dicitur, hoc est cum gestu.* In like manner, at *And.* 1, 2, 13 (v. 184)

the term defines the *gestus servilis*, and in the following references to slave rôles, the vague designation may imply the same action: *Ad.* 3, 2, 55 (v. 353);[1] 3, 3, 76 (v. 430); *And.* 1, 3, 21 (v. 226); 2, 3, 6 (v. 380); *Eun.* 2, 1, 3 (v. 209); *Phor.* 1, 1, 15 (v. 49). It is used however to characterize the action of other rôles; so, at *Ad.* 3, 4, 53 (v. 499), 4, 5, 27 (v. 661), 5, 8, 28 (v. 951), *Hec.* 4, 4, 67 (v. 689), that of the *senex;* at *And.* 2, 1, 32 (v. 332), *Eun.* 5, 2, 63 (v. 902), *Hec.* 3, 5, 18 (v. 468), 4, 3, 6 (v. 612), the *adulescens*, and at *Ad.* 2, 4, 16 (v. 280), the *leno.*

Other comments which refer to the countenance will be given below, classified so far as possible according to the emotion expressed, or the meaning to be indicated. The categories, though imperfectly distinguished, will thus serve to indicate the wide range of expression which is involved.[2]

Phases of Joy:

Ad. 5, 7, 8 (v. 906), *Vin tu huic seni auscultare?* (Demea);—et totum hoc apparet laetissimo vultu.

And. 3, 3, 20 (v. 552), *Irae sunt inter Glycerium et gnatum;*—hoc laeto vultu pronuntiat Simo.

Eun. 2, 2, 4 (v. 235), *Itidem patria qui abligurierat* (Gnatho); —hoc ioculari vultu dicitur.

Eun. 2, 2, 42 (v. 273), *Nihil equidem;*—dicens 'nihil' mutavit vultum Parmeno in laetitiam.

Eun. 2, 3, 13 (v. 304), *Quid tu* (Chaerea) *es alacris?*—alacritas est mutatio quaedam vultus gestientis[3] in spem aliquam: 3, 1, 37 (v. 427) before cited, p. 41.

Sorrow:

Ad. 1, 1, 54 (v. 79), *Nescio quid tristem* (*i. e.* Demea) *video;*—orationis apparatus ex vultu ostenditur.

Ad. 2, 4, 1 (v. 265), *Occidi: nihil video* (Sannio);—hoc verbo apparet in vultu lenonis et spem mortuam et restinctum gaudium.

[1] Here and at *Ad.* 2, 4, 16, the adjective *vultuosus* is employed.

[2] Quint. 11, 3, 72; *dominatur autem maxime vultus. Hoc supplices, hoc minaces, hoc blandi, hoc tristes, hoc hilares, hoc erecti, hoc summissi sumus.*

[3] Cf. the definition of *gestire* at *Eun.* 3, 5, 7 (v. 555), *gestire est sensum corporis gestu indicare.*

Ad. 2, 4, 13 (v. 277), *Ut hunc absolvam* (Aeschinus);—an iocatur in tristitia lenonis, qui illum cum barba lenonia et maesto vultu sequitur?

Ad. 4, 3, 5 (v. 596), *Id quia non est a me factum?* (Micio);—haec interrogatio quasi subtristi vultu est proferenda.

Ad. 5, 2, 7 (v. 782), *Abiit* (Syrus);—demisso et desperanti vultu quid factum sit dicit.

Eun. 3, 5, 62 (v. 610), *Ubi mutem? perii* (Chaerea);—vultu ostendit quod subaudiatur 'nescio.'

Eun. 5, 4, 25 (v. 947), *Quae illaec turba est?* (Parmeno); sed apparet vultum Pythiae turbam dicere.

Eun. 5, 8, 7 (v. 1037), *Audin tu quid hic ait?* (Gnatho);—hoc vultu mutato et conturbato dicitur.

Phor. 1, 2, 7 (v. 57), *Sed quid tu es tristis?* (Davus);—hic admonemur omnem ab initio sermonem Getae quasi satagentis et anxii pronuntiari accommodatis praesertim ad vultum verbis: 1, 4, 7 (v. 184), cited below, p. 53.

Fear:

Eun. 4, 6, 31 (v. 769), *Fac animo haec ut praesenti dicas;*—haec non dicerentur a Thaide, nisi in illius (*i. e.* Chremes) vultu pavor nimius appareret.

Eun. 5, 4, 21 (v. 943), *Pro deum fidem!* (Pythias);—haec singula pronuntianda sunt pavido et attonito vultu.

Displeasure:

Ad. 5, 7, 9 (v. 907), *Turbas lampadas tibicinas* (Demea);—haec igitur vultu pronuntianda sunt, ut appareat ea displicere dicenti.

Eun. 1, 2, 51 (v. 131), *Aliquantulum est ad rem avidior* (Thais);—vultu accommodato ad reprehensionem pronuntiandum est.

Eun. 4, 7, 35 (v. 805), *Hui* (Thraso);—'hem' et 'hui' genus sannae sunt adversus eos quibus irascimur.[1]

[1] As such note *Ad.* 3, 4, 21 (v. 467); *And.* 1, 2, 23 (v. 194); 2, 6, 4 (v. 435); *Eun.* 5, 3, 3 (v. 912).

Hec. 1, 1, 17 (v. 74), *Heu me miseram* (Syra);—intelligit ex vultu eius (*i. e.* Philotis) non se persuasisse quod voluit.

Hec. 4, 3, 8 (v. 614), *Quid est?* (Laches);—eo vultu pronuntiantur, ut consilium eius (*i. e.* Pamphilus) et verba videatur contemnere pater.

Hec. 4, 4, 48 (v. 670), *Quem ipse neglexit pater, ego alam?* (Pamphilus);—hic sibi obmurmurans vultu et verbis ostendit nolle suscipere filium.

Hec. 4, 4, 103 (v. 725), *Sed vin adesse me una dum istam convenis?* (Phidippus);—melius pronuntiaveris, si renitente et improbante hoc vultu dicere acceperis Phidippum.

Confidence:

Ad. 5, 7, 22 (v. 920), *Quid tu ais?* (Demea);—eo vultu dicitur . . . quo videmus loqui eos, qui ab his interrogant gesticulante vultu . . . quos sciunt approbaturos esse.

Eun. 3, 2, 16 (v. 469), *Istos foras exire quos iussi ocius* (Parmeno);—cum fiducia et alto vultu pronuntiatur.

Eun. 3, 2, 19 (v. 472), *Ubi tu es* et *accede* vultu eo dicitur, quo debuerat dicere et laesus dicto aemulorum et confidens statim eos se confutare conspectu Chaereae.

Eun. 3, 2, 44 (v. 497), *Quid rides?* (Thraso);—et hoc eo vultu dicitur quasi sibi conscius sit miles facete dicti convitii: 5, 3, 10 (v. 919), cited p. 42.

Phor. 4, 4, 30 (v. 711), *Fient me vide* (Geta);—id est, vultus mei fiduciam gere, non aliter laeti nisi quia nullum periculum est. Self-importance is evident at *Ad.* 2, 4, 21 (v. 285), *Et lectulos iube sterni* (Syrus);—et cum vultu, ut totum superbe ac magnifice loquatur.

Mildness:

Ad. 1, 2, 4 (v. 84), *Quid ille fecerit?* (Demea);—ideo facit, quod videt Micionem eo vultu interrogare, ut videatur minus reprehendere culpam Aeschini.

Ad. 5, 7, 3 (v. 901), *Ehem, pater;*—non sine consternatione respondet Aeschinus, etsi hic (Demea) blande interrogat et miti vultu.

Unconcern :

Ad. 5, 9, 20 (v. 977), *Ob eam rem?* (Micio) ;—hoc eo vultu dicitur, quo rem veluti excutimus et ostendimus momenti esse nullius.

Eun. 5, 3, 10 (v. 919), previously cited, p. 42.

Inattention :

Phor. 1, 4, 35 (v. 213), *Scio* (Antipho) ;—apparet hoc verbum eo vultu dici, ut manifestum sit absenti animo esse eum, cum quo loquitur.

Phor. 1, 4, 36 (v. 214), *Tenes?* (Geta) ;—apparet Antiphonem vultu ostendere, quod nihil horum perturbatus advertat.

Threatening :

And. 4, 4, 14 (v. 753), *Eun.* 5, 4, 26 (v. 948) previously cited, p. 40.

Phor. 5, 8, 44 (v. 937), *Enimvero si porro odiosi esse* (Phormio) ;—vultu iuvandum est et pronuntiatione hoc quadam suspenditur.

Urgency :

Ad. 5, 7, 18 (v. 916), *Dirue* (Demea) ;—hoc vultu dicitur adhortante.

And. 2, 2, 26 (v. 363), *Perge* (Pamphilus) ;—vultu enuntiandum.

Eun. 5, 1, 5 (v. 821), *Quam ob rem quid factum est?* (Thais) ; —haec *ἀσύνδετα* instantis dominae vultum habitumque demonstrant.

Craftiness or Shrewdness :

Ad. 4, 5, 21 (v. 655), *Sic est* (Micio). *Miletum usque obsecro?* (Aeschinus). *Ita* (M.). *Animo male est* (A.) ;—hic (M.) rursus callide vultu utitur tamquam aliena narrantis. *Cf. And.* 1, 2, 12 (v. 183) cited on p. 15.

Eun. 1, 2, 94 (v. 174), *Faciam ut iusseris* (Thais) ;—nec voluntate nec vultu consentientis hoc ait meretrix, sed callide temptat omnia.

Eun. 2, 2, 43 (v. 274) previously cited, p. 38.

Phor. 2, 1, 59 (v. 289), *Iam dudum te omnes nos accusare audio immerito* (Geta) ;—vide quam . . . vultus quidam servi contumacis appareat et versute mali.

Concealed Laughter :

Ad. 5, 3, 66 (v. 852), *Derides? fortunatus qui* (*i. e.* Micio) *isto animo sies ;*—hoc verbum vultu Demeae sic profertur, ut subrisisse videatur invitus.

Phor. 2, 1, 70 (v. 300) previously cited, p. 27.

Ellipsis in Speech Supplied by the Expression :

And. 1, 4, 5 (v. 232), *Quia compotrix est* (Mysis) ;—in vultu remansit oratio ; deest enim per figuram *ἔλλειψιν* ‘ ideo illam vult arcessi.’

And. 2, 3, 7 (v. 381), *Difficile est* (Davus) ;—*ἀποσιώπησις* cum vultu ; deest ‘ resistere.’

Eun. 3, 2, 46 (v. 499), *Ut sint domi parata* (Thraso) ;— *ἔλλειψις* ethica, in qua plus vultu significatur quam verbis. Compare *And.* 5, 4, 47 (v. 950), p. 20 ; *Eun.* 3, 3, 17 (v. 523), p. 41.

Emphasis Added :

Ad. 3, 4, 48 (v. 494), Et ‘ cognatus mihi erat ’ vultu adiuvat (Hegio).

Eun. 2, 1, 18 (v. 224), previously cited, p. 41.

Eun. 5, 8, 26 (v. 1056), *Difficile est* (Gnatho);—vultu et pronuntiatione et asseveratione firmandum est.

Eun. 5, 8, 42 (v. 1072), *Militem ego rivalem* (Gnatho) ;—considera quo vultu hoc dicendum sit et intelliges . . . quanta significent.

Insolence :

Eun. 5, 8, 49 (v. 1079), *Fatuus est insulsus* (Gnatho) ;—hoc pro acervo vitiorum cum quadam vultus improbitate prolatum est, quo magis res in medio posita esse videatur.

Modesty :

Eun. 5, 2, 69 (v. 908), *Id ipsum ;*—hoc veluti modesto vultu

dicitur, adeo ut imitetur dictum vultumque eius (*i. e.* Chaerea) Pythias.

Wonder:

Ad. 5, 8, 8 (v. 931), *Scio;*—adhuc Micio non intellegit quo res tendat, sed tantum vultu quodam admirantis cur hoc dicatur respondet.

Irony:

Eun. 1, 2, 9 (v. 89), *Sane quia vero hae mihi patent semper fores* (Phaedria);—tolle . . . pronuntiandi adiumenta vultumque dicentis et in verbis non negatio sed confessio esse credetur.

Supplication:

Eun. 2, 2, 50 (v. 281), *Paululum da mihi operae* (Gnatho);—hoc quasi supplicantis vultu ad irrisionem dicitur.

Of more general import are the following:

Eun. 3, 5, 11 (v. 559), *Quid me aspectas? quid taces?* (Antipho);—his duabus interrogatiunculis descripsit vultum dicturi.

Eun. 5, 1, 17 (v. 833), *Quid illuc hominis est?* (Thais);—etsi adhuc veste eunuchi indutus est, attamen exuit spadonis incessum vultumque mutavit.

Hec. 5, 1, 19 (v. 745), *Nondum etiam dixi id quod volui* (Laches);—apparet senem tarde et longe loquentem interpellari vultu responsurae meretricis.

Other references previously cited are to the *ebrii vultus Ad.* 5, 1, 11 (v. 773), p. 32; *vultus servilis And.* 1, 2, 12 (v. 183), p. 15; *vultus parasiticus Eun.* 2, 2, 43 (v. 274), p. 38; cf. 3, 5, 1 (v. 549), p. 39; 3, 5, 27 (v. 572), p. 12.

2. *Lips.*

In oratorical delivery a violent movement of the lips was condemned by Quintilian, *ore enim magis quam labris loquendum est.*[1] The contortions, however, branded there as *male* and

[1] 11, 3, 81.

deforme for the orator, doubtless figured largely in pantomimic action and served ready ends upon a stage of unmasked players.[1]

The references in Donatus to these members are not numerous, but claim some interest for scenic action.

Ad. 4, 2, 20 (v. 559), *Em vide ut discidit labrum;*—non ostendit, sed videtur ostendere seni parum iam videnti et intra os. Syrus representing to Demea that he has been badly beaten by Ctesipho, pretends to make a display of his cut lip to the old man who with his dim sight does not discover the hoax.

Hec. 4, 4, 67 (v. 689), *Nunc animum meretricem:*—hoc vultuose et demisso labro ut appareat invitum duci ad reprehendendum.[2] Laches, with lowered lip, indicative of his concern and trouble, deplores Pamphilus' desertion of his wife and his supposed intercourse with the courtesan.

Hec. 5, 1, 22 (v. 748), *Socrus;*—terribiliter quasi quae maxime sciat, quae maxime doleat. Ergo et oculis et labris pronuntiandum. Laches, in an interview with the courtesan Bacchis, delivers a message purporting to be from the mother-in-law of Pamphilus. *Labris* may be understood redundantly with the verbal expression, but an added shaping of the lips significant of his weighty declaration, is a probable surmise.

Phor. 2, 2, 1 (v. 315), *Itane patris ais;*—haec labra lingens ut ebrius et ructans ut potus et satur pronuntiavit actor bonus. Here Phormio, in the rôle of the tipsy man, hears the news of Demipho's unexpected return. Ribbeck supposes that possibly a special gesture indicative of the drunken man was assigned after *lingens.*[3] See the more detailed description of the bearing of the parasite in the *scholium*, cited on p. 16.

[1] *Labra et porriguntur male et scinduntur et astringuntur et diducuntur et dentes nudant et in latus ac paene ad aurem trahuntur et velut quodam fastidio replicantur et pendent et vocem tantum altera parte dimittunt.*

[2] So in *Eun.*, v. 336, when Archidemides intercepts Chaerea, the former is represented as *incurvos, tremulus, labiis demissis, gemens.*

[3] *Loc. cit.* The note, he associates with the anecdote of Hermippus in Athenaeus, I, ch. 38, where Theophrastus' action of licking the lips is indicative of the gourmand (ὀψοφάγος). Cf. the censure of Quintilian, 11, 3, 81, *lambere quoque ea (labra) et mordere deforme est.*

3. *Eyebrows.*

The well known effect of the eyebrows in facial expression finds recognition in Quintilian[1] and from the frequent literary references to the feature and the prominence and caricatured positions presented in ancient masks, we may surmise that they were expressive to a degree consistent with the emotional nature of the southern temperament. In our own literature, as perhaps marking more phlegmatic national characteristics, allusions to them are rare.[2]

By various positions they became a ready index of anger, pride, joy, cheerfulness, and sorrow and figured besides, in popular superstition, as a mode of divination.[3]

Quintilian[4] mentions as an interesting comic device a mask having one brow raised, the other in normal position, which thus doubly charged was employed by the actor in the manner befitting the part he was playing. By the stricture of school-rules it was considered faulty to raise or lower the brows unequally,[5] yet note the mocking sarcasm of Cicero;[6] *Respondes altero ad frontem sublato, altero ad mentum depresso supercilio, crudelitatem tibi non placere.* The *scholia* of Donatus ascribe to the eyebrows the expression of distress and angry resentment.

Hec. 3, 5, 18 (v. 468), *Omnem rem scio ut sit gesta;*—Pamphilus vultuose et cum supercilii tristitia hoc dicit. Pamphilus, before the two old men, turns aside the explanations offered for

[1] 11, 3, 78; *multum et supercíliis agitur. Nam et oculos formant aliquatenus et fronti imperant. His contrahitur, attolitur, remittitur.*

Cf. Cic. *Pis.* 1, 1; *oculi, supercilia, frons, vultus denique totus, qui sermo quidam tacitus mentis est.*

[2] Note however in Tennyson's *Queen Mary* (3, 6) the *ethos* of King Philip's query to the Spaniard, Renard, "Why do you lift your eyebrow at me thus?"

[3] In Plautus, *Pseud.* 1, 1, 107, Pseudolus interprets the twitchings of the brow as a sign that his hope would be fulfilled; *quia futurumst: ita supercilium salit.* So, *Mil. Glor.* 3, 1, 100 (v. 693); *flagitiumst, si nil mittetur, quae supercilio spicit* (Brix). Cf. Theocr. 3, 37; ἄλλεται ὀφθαλμός μευ ὁ δεξιός· ἆρά γ' ἰδησῶ αὐτάν;

[4] 11, 3, 74. Cf. Pollux 4, 144.

[5] Quint. 11, 3, 79; *vitium in supercíliis, si aut immota sunt omnino aut nimium mobilia aut inaequalia, ut modo de persona comica dixeram, dissident aut contra id, quod dicimus, finguntur.*

[6] *Pis.* 1, 7.

Philumena's withdrawal from his home, and professes with air of regret his superior knowledge of the cause.

Phor. 1, 4, 7 (v. 184), *Erus adest;*—vultu tristi ac supercíliis arduis hoc dicendum est. Geta enters the stage soliloquizing on the near approach of Demipho, to whom he fears to give account for the oversight of Antipho during the old man's absence. The lifted brows are shown in masks as indicative of trouble[1] and the same position less often for pride.[2] Trouble was likewise shown by lowered brows.[3]

Ad. 3, 4, 32 (v. 478), *Mater virginis in medio est;*—hoc ergo sublatis supercíliis dicendum est 'in medio est'; nam lentius erat, si diceret 'praesto est.' To Demea's incredulous interrogation concerning the evidence for Aeschinus' reported conduct, Hegio replies in a manner meant to be startling. The assignment of lifted brows is here in a situation very different from the preceding and indicates displeasure.[4] Sittl in this connection notes the expression of comedy, ὑποκαθεῖναι τὰς ὀφρῦς implying *vom Zorne ablassen*[5] and Pollux designates a rôle Ἑρμώνειος, the mask of which had both eyebrows raised in anger.[6] Quintilian however ascribes anger to contracted brows.[7]

In the following instances *supercílium* is employed in the transferred sense of "hauteur" or "arrogance," as often in the singular, and implies less specific reference to the eyebrow.

[1] Cf. Ar. *Achar.* 1069 f.,

καὶ μὴν ὁδί τις τὰς ὀφρῦς ἀνεσπακὼς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται.

[2] Sittl, *op. cit.*, p. 201, n. 4. Cf. Gellius 1, 1, 1; *disserens cum arduis supercíliis vocisque et voltus gravitate composita, tamquam interpres et arbiter Sibyllae oraculorum,* where the connection implies haughty assumption. In Menander the philosophers are οἱ τὰς ὀφρῦς αἴροντες (Kock 3, 460).

[3] Quint. 11, 3, 79; *tristítia deductis (supercíliis), hilaritas remissis ostenditur.*

Turpil. 167 f. (Rib. *Com. Fr.*); *cum antehac videbam stare tristis turbido Vultu subductis cum supercíliis senes.*

[4] Cf., *Schol.* Ar. *Vesp.* 655; τὰς ὀφρῦς αἴρειν ἔθος τοῖς ὀργιζομένοις. Such is the significance in *Cat.* 67, 45 f.; *quem dicere nolo Nomine ne tollat rubra supercília.*

[5] *Op. cit.*, p. 202. [6] 4, 144.

[7] 11, 3, 79; *ira enim contractis (supercíliis) . . . ostenditur.*

Cf. Ar. *Pl.*, 755 f.; οὐκ ἐκ δικαίου τὸν βίον κεκτημένοι Ὀφρῦς συνῆγον ἐσκυθρώπαζόν θ' ἅμα. *Nub.* 582.

Ad. 2, 4, 16 (v. 280), *Tace modo ac sequere hac ;*—et totum cum supercilio praestantis magnum beneficium dicit.[1] Syrus yields with superior air to the importunate request of Sannio for the money due from Aeschinus.

Ad. 3, 2, 17 (v. 315), *Vah quibus illum lacerarem ;*—et nota, cum 'Syrum' dixerit, addidisse 'illum' de supercilio rursus. Geta in the midst of an invective against Aeschinus, the debaucher of Pamphila, extends his wrath to Syrus as his instigator.[2]

Hec. 4, 4, 13 (v. 635), *Si fieri potest ;*—interposuit, ut supercilium soceri demonstraret. Phidippus with haughtiness reveals to Pamphilus his desire for a reconciliation with his daughter.

4. *Eyes.*

Quintilian[3] enlarges eloquently upon the power of the eye for oratorical effects and Cicero[4] makes it evident that the expression was still a forceful element in stage delivery, even after the introduction of masks.[5]

Here will be grouped those *scholia* which concern the expression and the direction of the eyes, with notice first of those specifying indignation.

Ad. 1, 2, 16 (v. 96), *Nullum huius simile factum ;*—hoc cum admiratione indignantis est pronuntiandum et ardentibus in Micionem oculis. Demea upbraids Micio for the conduct and training of Aeschinus.

Ad. 1, 2, 17 (v. 97), *Tu illum corrumpi sinis ;*—et hoc 'tibi' et 'tu' pronuntiandum est . . . infestis in Micionem oculis. With

[1] Cf. Weinberger, *op. cit.*, p. 120, n., *man denkt an Gönnermiene.*

[2] The reading quoted is that of Wessner. *Cod.* V and Klotz show *nutus de supercilio*, which is not illuminating, but may be correct in describing the rapid frowns of one who glares at an imaginary enemy. See the text, v. 310, *vix sum compos animi ita ardeo iracundia.*

[3] 11, 3, 75 ; *sed in ipso vultu plurimum valent oculi, per quos maxime animus eminet. . . . . Motu vero intenti, remissi, superbi, torvi, mites, asperi fiunt ; quae, ut actus poposcerit, fingentur.*

[4] *De Or.*, 2, 46, 193 ; *tamen in hoc genere saepe ipse vidi, ut ex persona mihi ardere oculi hominis histrionis viderentur.*

[5] Hoffer's appropriation of these *scholia* (*op. cit.*, p. 28), therefore, is without point in his argument against the early use of masks.

increased wrath Demea proceeds to accusation of his brother, with finger outstretched and hostile eye. Cf. p. 24.

At *Hec.* 5, 1, 22 (v. 748), cited p. 51, Laches makes the courtesan quail before the expression of his eyes, as he assigns to Pamphilus' mother-in-law the insinuating warning he has delivered.

Eun. 5, 5, 4 (v. 974), *Sed estne ille noster Parmeno ? et certe ipsus est ;*—et dubitavit et affirmavit postea utpote senex visu iam languido atque oculis propter aetatem defessis. The old man peers with defective vision at the approaching Parmeno, then passes to recognition. Cf. the similar action of the *senex* at *Ad.* 4, 2, 20 (v. 559), cited p. 51.

Next will be shown the *scholia* specifying the direction of the eyes by *respicere.*

Ad. 4, 7, 13 (v. 731), *Pro Juppiter istocine pacto fieri ;*—'istocine pacto' ad ipsum Micionem respiciens dixit. Demea, having turned away from Micio with the exclamation '*Pro Juppiter,*' finishes his speech looking back at his brother. Cf. p. 26.

And. 1, 1, 1 (v. 28), *Vos istaec intro auferte abite ;*—et bene 'auferte' . . . Deinde quasi respicientes increpat dicendo 'abite.' Simo has dismissed the servants carrying provisions, and they are here shown to leave the stage with backward glances. The manuscript miniature depicts them thus, while Simo faces Sosia as he advances.

Hec. 1, 2, 1 (v. 76), *Senex si quaerat me modo isse dicito ad portum ;*—hoc servus dixit in scaenam de proscaenio respiciens. Parmeno leaving for the harbor instructs Scirtus to make excuses to his master. See further *Eun.* 2, 1, 3 (v. 209), cited p. 27.

The forward direction of the eyes is noted in the following :—

And. 5, 4, 42 (v. 945), *Heus Chremes ;*—'heus' dicendum erat quia Chremes Critonem intuebatur. Crito stands in thought trying to recall the early name of Glycerium ; Chremes awaits in expectancy with eyes turned towards him, when he is addressed by Pamphilus.

At *Eun.* 1, 2, 18 (v. 98), cited p. 20, Parmeno is shown to look at the courtesan Thais as he addresses her in behalf of Phaedria.

Eun. 2, 2, 1 (v. 232), *Di immortales homini homo quid praestat;* in hac scaena non stans sed quasi ambulans persona inducitur: constitit tamen aliquantum intuens spectatores dum secum loquitur. Note here the scenic details of the action of the parasite Gnatho: he enters rehearsing in soliloquy and as he walks about, at times halts directing his gaze to the audience. A second *scholium* specifies that the exclamation is delivered *cum parasiti gesticulatione.*

Eun. 4, 7, 10 (v. 780), *Qui malum alii;*—et non interponitur 'malum' nisi oculis conversis ad eum. This and the succeeding *scholium* give details of action in the scene in which Thraso storms the house of Thais. Here the *miles* has inquired, *Ubi alii?* to which Sanga retorts with an imprecation.

Eun. 4, 7, 16 (v. 786), *Quid videtur* (Thraso);—ad postremum diffisus nescit quid agat et ad parasitum spectans 'quid agimus' dixit.

Eun. 5, 5, 17 (v. 987), *Aliud ex alio malum;*—hoc separatim dicit senex fixis in Parmenonem oculis. Parmeno has revealed to the old man Chaerea's love for the music-girl. The look which the scholiast ascribes seems one censuring from its fixedness. Parmeno protests, *Ere ne me spectes: me impulsore haec non facit.*

For the action of looking hither and thither, as the sign of perturbation, see *Eun.* 2, 3, 1 (v. 292), cited p. 30. So *Eun.* 2, 3, 3 (v. 294) *Ubi quaeram?* (Chaerea);—hoc circumspectantis est.

At *Eun.* 3, 5, 54 (v. 602), *Sic per flabellum clanculum;*—'sic' δεικτικόν est . . . nam . . . sine demonstratione parum intellegitur, Chaerea makes the imitative movement of slyly looking through a fan at the sleeping girl.

IV. EMOTIONAL DEMONSTRATIONS.

Here are included the references to such inarticulate sounds and expressions of emotion as the groan or sigh, laughter, weeping, and the kiss.

1. *Groan.*

The stage groan or sigh appears as the sign of amatorial melancholy and attendant humors and marks besides the ordinary range of grief, distress, and despair.

And. 1, 5, 10 (v. 245), *Adeon hominem esse invenustum;*—amatorie amore nominato exsiluit in gemitus. Pamphilus in soliloquy deplores the unwelcome marriage that will separate him from Glycerium.

And. 2, 1, 6 (v. 306), *Nihil volo aliud nisi Philumenam;*—hoc magis gemitu amatorio quam ut responderet Byrriae. Charinus, the lover of Philumena, groans at the thought of her marriage to Pamphilus.

And. 4, 5, 8 (v. 803), *Itan Chrysis hem;*—non nunc interrogat, sed commiseratur . . . .; sed magis gemitu significat quod minus dixerat. Crito, the kinsman of Chrysis, arrives at Athens in search of the girl and meeting Mysis institutes inquiry. The old man breaks off with a groan avoiding euphemistically the mention of her death.

Heaut. 3, 1, 46 (v. 455),[1] *Sensi;*—'sensi' cum gemitu pronuntia. Chremes sighs as he recalls the expense of entertaining Bacchis and her retinue.

Hec. 2, 2, 21 (v. 263), *Laches et diligentiam vestram;*—et cum affectu quodam et gemitu dixit 'Laches' quod ille ait 'Phidippe.' The fathers-in-law Laches and Phidippus are in dialogue. Laches upbraids the other for keeping Philumena in concealment, surmising some resentment against her husband's family. Phidippus

[1] The *scholium* appears in Klotz from the *excerpta Faerniana,* likewise in Umpfenbach's Bembine *scholia,* Hermes 2, p. 374.

hampered by his inability to assign a reason, yet desiring to pacify the other, here vents his perplexity in a groan.

Hec. 3, 3, 44 (v. 404), *Etsi me amor graviter consuetudoque ;*—hoc cum gemitu. Pamphilus in soliloquy reviews the appeal of his mother-in-law and his determination not to receive his wife after her apparent disgrace, though with a sigh he confesses his love.

Hec. 4, 1, 55 (v. 570), *Hoc mihi unum ex plurimis miseriis ;*—et vide an quasi cum gemitu et percontative pronuntiandum sit. Myrrina deprecates the prospect of being forced to rear her daughter's child.

Hec. 4, 2, 29 (v. 605), *Vae misero mihi* (Pamphilus) ;—nec negat nec promittit sed ingemiscit, utpote qui penitus dolore commotus aestum animi dissimulare iam non potest. The youth is stirred by the solicitations of his mother urging a reconciliation with his wife.

Hec. 4, 3, 13 (v. 619), *Odiosa haec est aetas ;*—hoc cum gemitu pronuntiandum. Laches laments that the aged are disliked by the young.

Phor. 1, 3, 26 (v. 178), *Ei ;*—'ei' interiectio ingemiscentis. Antipho at the sight of Geta approaching in haste fears ill news.

2. *Laughter.*

A jesting laugh is seen at *Ad.* 4, 5, 69 (v. 703), *Abiit navem ascendit ;*—sed mihi videtur ridens haec dixisse ut intellegat Aeschinus Micionem ioco fuisse mentitum. The old man relieves the mind of Aeschinus whom he has stirred to jealousy of the Milesian.

Ad. 5, 3, 58 (v. 844), *Eo pacto prorsus illic alligabis filium ;*—haec cum risu Micio. In good-humored derision, Micio laughs at the hasty project of Demea to convey his son together with the music-girl into the country.

Eun. 3, 1, 36 (v. 426), *Hahahe ;*—parasitus hic et interiectionem risus addidit quo magis nunc primum hoc audisse credatur. The parasite Gnatho laughs heartily at the soldier's joke.[1]

[1] Note the characterization of the flatterer in Theophrastus, *καὶ σκώψαντι ψυχρῶς ἐπιγελάσαι.*

For the action of Thais at *Eun.* 1, 2, 10 (v. 90), see the *scholium* cited, p. 61.

Eun. 5, 1, 18 (v. 834), *Era mea tace obsecro ;*—blande ac puellariter arridet. Thais perturbed by the news of Charea's entrance stirs Pythias the maid to mirth.

Eun. 5, 6, 1 (v. 1002), *Numquam edepol quicquam iam diu ;*—Pythias egreditur veluti irrisura Parmenonem, ut ipsa putat. . . . Ergo persona cachinnans inducitur quaerens Parmenonem aspectuque eius ob nimium risum vix loqui posse. Pythias appears upon the stage laughing immoderately at Parmeno for the scrape he has gotten himself into by sending the old man into the house of Thais. In the later references her mirth is shown to continue and increase as Parmeno displays ill-humor.

Eun. 5, 6, 4 (v. 1005), *Quid hoc autem est ;*—ridentem miratur Parmeno : 5, 6, 10 (v. 1011), *At etiam primo callidum ac disertum credidi hominem ;*—haec omnia sic in scaena pronuntiata sunt, ut risu interrumpi verba puellae viderentur : 5, 6, 16 (v. 1017), *Etiam rides ;*—apparet eam ex huius stomacho vehementius cachinnare.

Phor. 2, 3, 64 (v. 411), *Hahahae ;*—hic risu destruxit quod praetendebat senex. The parasite laughs at the lofty manner of Demipho who, though disclaiming knowledge of Phanium, offers to pay a portion to be rid of her.

3. *Weeping.*

The attitudes of weeping[1] and sorrow among the ancients are best seen in the productions of art. With the exception of the picturesque *scholium* first noticed and that on *Hec.* 3, 3, 25, Donatus' remarks are colorless in conveying an idea of actual bearing. Sobbing or tears are assigned to the *servus*, the *matrona*, and the *adulescens.*

Ad. 3, 2, 27 (v. 325), *Eloquere obsecro te ;*—iam hic plus gestu quam dictu agitur, quia . . . et lassus est, qui nuntiat et integratur

[1] For one beginning to weep the modern demonstration of covering the face with the hands goes back to Homer. In convulsive weeping the garment was drawn over the face (cf. Sittl, *op. cit.*, p. 275, and notes). On the part that tears played in ancient oratory, cf. Cic. *De Or.*, 2, 45, 190, and note of Wilkins.

dolor nuntii, cum apud illam loquitur ad quam maxime calamitas pertinet; quo dolore vox plerumque subtrahitur atque singultit et simul dat signum perditarum rerum. Geta throughout the scene is in a torrent of angry grief from the incontinence of Aeschinus. He here appears out of breath and hysterically sobbing as he tries to tell his story to Sostrata. She also hearing the unwelcome news weeps. *Ad.* 3, 2, 31 (v. 329), *Ah;*—interiectio est flentis; 3, 2, 32, *Nostrumne Aeschinum nostram vitam omnium;* —ἐλλειπτικῶς omnia, quia fletus impedit verba.

Ad. 4, 5, 27 (v. 661), *An illam huic abducet;*—'huic' tamquam singultus ploraturi est; nam sic pronuntiandum est. Aeschinus is at the point of tears from the report of Micio that his wife is to be given to the Milesian. At 4, 5, 54 (v. 678), he is shown to weep. At 4, 5, 62 (v. 696), he utters an exclamation of joy with a convulsive sob. Note the delivery assigned to *pater* (v. 661): quasi hoc a supplicante dicatur.

Hec. 3, 1, 2 (v. 282), *Hem me infelicem*;—lacrimans hoc dicit. Pamphilus returning bemoans his wife's estrangement from her mother-in-law.[1] So, in the same scene, v. 285, *Atque haec ita esse miserum me resciscere;*—quod ait, lacrimantis est.

Hec. 3, 3, 25 (v. 385), *Nequeo quin lacrumem miser;*—videtur quasi distillantes fletus detergere. In a monologue Pamphilus recalls the entreaties of his mother-in-law in behalf of his wife and wipes away the welling tears.[2] Note further, in the same scene, the nature of the lacrimose delivery at v. 405; *Et 'lacrimo' non pendet a superiore, sed interpositis diu fletibus dixit.* The emotional situation is shown by the assignment of a groan in the preceding verse.

Phor. 1, 4, 22 (v. 199), *Quid agam;*—iam flet Antipho et adhuc non intelligit Phaedria. Geta throws Antipho into consternation with the news of his father's return.

[1] Cf. *sch.* on *Hec. Praef.*, III, 3; *tertio actu haec ascribuntur . . . . fletus Pamphili errantis.*

[2] Sittl, *op. cit.*, p. 275, illustrates the action of wiping the eyes with the back of the hand, the forefinger, or the thumb.

4. *Kiss.*

With the evidence for such realism upon the stage the *scholium* on *And.* 4, 3, 1 (v. 716), cited p. 10, becomes pertinent in showing that in Donatus' time the female rôles were taken by women.[1] In the case of masked actors the demonstration would appear grotesque and unnatural.

Eun. 1, 2, 10 (v. 90), *Missa istaec face;*—sed bene intellegit, qui hoc a meretrice ridente molliter et osculum porrigente dici accipit. With flatteries and a proffered kiss, the courtesan tries to pacify Phaedria, who upon a previous occasion had been debarred from her house.

Eun. 1, 2, 111 (v. 191), *Et tu numquid vis aliud;*—'vale' subaudiendum salutatorium. Et subintelligendum post osculum dici. Phaedria is induced by Thais to retire to the country and yielding with reluctance is favored with a farewell kiss.[2]

Eun. 3, 2, 3 (v. 456), *Meum suavium;*—cum oscularetur dixit: *quid agitur;*—et hoc blandimenti genus post osculum sed duri et agrestis est. Thraso greets his mistress with a kiss.

[1] Hoffer, *op. cit.*, p. 32, adjusts this record to his theory by limiting the reference in *apud veteres* to the time subsequent to the introduction of masks by Roscius.

[2] In the Bembine *scholia* (Hermes, 2, p. 357), the same demonstration is assigned.

V. ON COMPLEX DELIVERY.

Many *scholia* appear in which scenic bearing is designated by a genitive in the predicate, as *comminantis hoc est*, or in the form *cum odio dixit*, or by the use of *pronuntiare* in such phrases as *cum contemptu pronuntiandum est* or of *pronuntiatio*, where, without clear reference to the members or means involved, the comments must be interpreted of complex delivery. These are to be grouped here. The inference in some cases is strongly for mere vocal expression, but in far more, the whole bearing, face, gesture, and voice must be conceived as playing a part. Others, too, verge on mere aesthetic criticism or rhetorical comment but as such have significance on the histrionic side.

In the instances first shown, a special effect is prescribed in a typical form by (*cum*) *pronuntiatione* or *vi pronuntiationis* with or without a verbal expression. Quintilian in the chapter *De pronuntiatione* shows the inclusiveness of the term.[1] In the usage of Donatus it may at times denote nothing more than vocal expression,[2] but any norm of discrimination in the *scholia* must be subjective and arbitrary.

Ad. 1, 1, 2 (v. 46), *Uxorem duxit.* Micio, the bachelor, makes effective the statement of his brother's choice of a different lot.

And. 1, 1, 75 (v. 102), *Placuit.* Simo narrating to Sosia expresses forcefully the readiness with which he acceded to the marriage proposal of Chremes.

And. 1, 2, 7 (v. 178), (*Numquam*) *verbum fecit.* Davus in

[1] 11, 3. Cf. § 14; *cum sit autem omnis actio* (*i. e. pronuntiatio*, cf. § 1), *ut dixi, in duas divisa partes, vocem gestumque, quorum alter oculos altera aures movet.*

Similarly in the *Auct. ad Her.* 1, 2, § 3, the definition is, *pronuntiatio est vocis, vultus, gestus, moderatio cum venustate;* cf. 3, 11, § 19 f.; *dividitur igitur pronuntiatio in vocis figuram et in corporis motum.*

[2] *E. g.*, in the characterization of comedy, *De Com.* 5, 3, *in gestu et pronuntiatione consistit*, note the specification of *gesture* along with *pronuntiatio.* Cf. *scholium* on *Eun.* 1, 2, 108 (v. 188).

soliloquy comments upon Simo's surprising reception of the news that Chremes would not bestow his daughter upon Pamphilus.

And. 2, 1, 27 (v. 327), *Dabo equidem operam.* For the comfort of Charinus, Pamphilus promises heartily to thwart the marriage arranged for himself. Though the situation is serious, the response by significant tonal expression and manner becomes ludicrous from its very earnestness.

And. 3, 2, 19 (v. 499), *Quid credas;*—repetit verbum eius quod ait 'credon': quare adiuvandum pronuntiatione est. Davus repeats the words of Simo, with probably an air of mocking impudence.

And. 5, 2, 26 (v. 867), *Erum quid sit pericli fallere.* Simo wrathfully threatens Davus for his trickery, uttering '*erum*' and '*patrem*', *cum ingenti pronuntiatione.*

Eun. 1, 2, 108 (v. 188), *Mos gerendus est Thaidi.* Phaedria evinces the power of love *cum pronuntiatione et gestu.* Cf. p. 41.

Eun. 2, 3, 63 (v. 354), *Phaedriae rivalis;*—cum pronuntiatione addendum quod magis doleat. The *miles* as donor of a gift to Thais is feelingly characterized by Parmeno as the rival of Phaedria.

Eun. 4, 6, 31 (v. 769), *Faciam.* Chremes reveals a faint heart at prospect of an encounter with the soldier.

Eun. 5, 8, 23 (v. 1053), *Mihi illam laudas.* Phaedria rejoices to hear Thais praised by his brother. A special effect in delivery is assigned to '*mihi.*'

Eun. 5, 8, 26 (v. 1056), *Difficile est.* The parasite shows by the *vultus*, aided by *pronuntiatio* and *asseveratio*, the difficulty of complying with the soldier's request to procure him favor in Thais' eyes. Cf. p. 42.

Hec. 1, 2, 25 (v. 100), *Habere autem;*—ostendit pronuntiatione, quod prope est ut non habeat. Parmeno scouts the idea of considering Pamphilus a married man under the circumstances of his estrangement. A shrug of the shoulders would express the spirit of the passage.

Hec. 3, 4, 17 (v. 431), *Cui homini;*—haec verba cum sua pronuntiatione vim recusationis in se continent. In the delivery Parmeno shows his reluctance to be sent upon an errand.

Hec. 4, 3, 6 (v. 612), *Pater.* By added *pronuntiatio* Pamphilus makes his appeal to his father a protest against his action. Cf. a second *scholium*, noted p. 45, where *vultuose* defines the utterance.

Hec. 4, 4, 46 (v. 668), *Ridicule rogas* (Laches). In the possibility of two interpretations of *ridicule* (adverb or noun), the scholiast specifies, *Si nomen est, subdistingue et sic infer 'rogas' cum vi pronuntiationis.*

Hec. 4, 4, 49 (v. 671), *An non alemus Pamphile;*—quam faciendum sit, <e> contrario vult senex pronuntiatione demonstrare, quod scelus sit non fecisse. Laches reproaches Pamphilus' unwillingness to rear the child.

Phor. 1, 2, 11 (v. 61), *Verere verba ei credere.* Davus with significant utterance of '*verba*' claims the confidence of Geta, since in matters of money he has shown himself worthy of trust.

Phor. 1, 3, 11 (v. 163), *Amore abundas Antipho*;—hoc cum pronuntiatione infert. Phaedria declares with impressive delivery that Antipho is surfeited with love. Cf. further 5, 8, 44 (v. 937), cited p. 48. A second *scholium* (cf. p. 68) specifies irritation of manner.

In the following *scholia* differently phrased, the same regard for *pronuntiatio* is evident.

And. 2, 6, 16 (v. 447), *Subtristis visus est;*—'sub' temperamentum est plenae pronuntiationis. Simo with significant stress in utterance comments on Pamphilus' dejection.

Eun. 1, 2, 91 (v. 171), *Ob haec facta abs te spernor;*—hic duplex pronuntiatio est; vel per interrogationem vel per invidiosam exprobationem. Et melius velut indicativo modo quam interrogativo profertur. Phaedria speaks in reproach to Thais.

Hec. 1, 2, 33 (v. 108). Parmeno is being enticed to reveal his secret to Philotis yet makes bold to put her off with, *Numquam tam dices commode, ut tergum meum Tuam in fidem committam.* The comment is: *Haec pronuntiatio eiusmodi esse debet, ut ex ea appareat, prope delinitum Parmenonem vix se posse continere quin narret.*

Hec. 1, 2, 114 (v. 189), *Admisit nemo;*—iniuriosa etiam ipsa pronuntiatio est. Parmeno relates to Philotis how Sostrata was

denied admittance to her daughter-in-law. For 4, 3, 4 (v. 610), see p. 72.

Hec. 4, 4, 61 (v. 683), *Aliquando tandem ut <animum> adducas tuum;*—deest 'fac,' sed planum pronuntiatione est. Laches admonishes Pamphilus of his former indulgence.

Phor. 1, 3, 2 (v. 154), *Patrem ut extimescam* (Antipho);—ferienda pronuntiatio in eo quod ait 'patrem.' With less obvious reference is *Hec.* 3, 5, 54 (v. 504).

Here further by reason of the varied elements of delivery involved belong the notices of *imitatio* or *μίμησις*. This consists characteristically in the mimicry of another's words,[1] actions, or expressions with caricature.[2] The histrionic value of the comments is therefore evident. In Donatus the derogative character of the artifice is usually not apparent, but in all cases, we may suppose, a special effect in delivery was accomplished by an exaggerated reproduction of the words or action involved. Monologue was thus at times dramatically enlivened.[3]

Ad. 2, 1, 50 (v. 204), *Mox eras redi.* The procurer Sannio soliloquizes upon the ill-luck of his calling. Getting money is all a dream; on every demand it is always, 'Call again later.' The tone is probably supreme here in mocking derision.

And. 1, 1, 83 (v. 110), *Sic cogitabam*;—sed qui 'sic cogitabam' dixit, ipsum gestum cogitantis[4] exponit. Est igitur *μίμησις*. Simo strikes an attitude of reflection as he recalls in direct speech his thoughts.

And. 1, 3, 16 (v. 221), *Fuit quidam olim senex.* Davus gives the story of the Andrian, as by common report.

[1] Cf. *Auct. ad Her.* 1, 2, 3; *imitatio est, qua impellimur cum diligenti ratione ut aliquorum similes in dicendo valeamus esse:* Donat. *seh., Phor.* 1, 2, 91 (v. 141); *μίμησις dicitur ubi non verba modo, verum etiam gestum vocemque fingamus alienam;* Cic. *de Or.*, 2, 241.

[2] Cf. Quint. 9, 2, 58; *est enim (imitatio) posita fere in eludendo, sed versatur et in factis et in dictis:* Cic. *de Or.* 2, 242; *in re est item ridiculum, quod ex quadam depravata imitatione sumi solet.*

[3] *Ad.* 2, 1, 50 (v. 204); *And.* 1, 3, 16 (v. 221); *Eun.* 2, 2, 13 (v. 244); *Hec.* 5, 3, 5 (v. 803).

[4] Cf. the picturesque description of Palaestrio in deep thought, Plaut. *Mil. Glor.*, vv. 202–14.

And. 1, 5, 51 (v. 286), *Mi Pamphile.* Pamphilus reproduces the last words of Chrysis as she commits Glycerium to his charge. As indicative of the delivery here note a second *scholium ; Vide redditam voci morientis densis intervallis intersumptam orationem utpote lasso anhelitu interveniente.*

And. 2, 3, 13 (v. 387), *Nempe hoc sic esse opinor.* Davus proceeds to show how Simo will request Pamphilus to marry, and the manner of the latter's response.

And. 4, 4, 34 (v. 773). The same represents Mysis' thought as she placed the child before the door of Simo to be, *Chremes si puerum positum ante aedis viderit, suam gnatam non dabit,* and at 4, 4, 41 (v. 780), *Civem Atticam esse hanc,* tells of the report that Glycerium is an Athenian citizen.

Eun. 1, 2, 76 (v. 156), *Hinc est abrepta eduxit mater pro sua.* Phaedria sums up the meretrix's appeal to him, with caricature and mockery of her words.[1]

Eun. 2, 2, 13 (v. 244), *At ego infelix neque ridiculus.* Gnatho in soliloquy represents a dialogue between himself and his unlucky friend.

Eun. 2, 3, 17 (v. 308), *Chaerea aliquid inveni.* Chaerea to Parmeno, quotes the latter's promise to aid him in his love affairs.

Eun. 3, 5, 32 (v. 580), *Ego inquit ad cenam eo.* Chaerea relates to Antipho his experience in the house of Thais, giving her words as she leaves him for dinner. The artifice is here also mocking and derogative in character. In the same connection is Eun. 3, 5, 47 (v. 595), *Cape hoc flabellum ventulum,* where he represents the girl's direction to fan her.

Hec. 1, 2, 56 (v. 131), *Parmeno (perii).* Parmeno quotes Pamphilus' confession of his misery in marriage, and at 1, 2, 73 (v. 148), his resolve to abandon his wife.

At *Hec.* 5, 3, 5 (v. 803), *Adulescens dic dum quaeso,* the slave again recalls, with comic effect, his own words[2] as he buttonholed each passer-by, in his search for Callidemides.

Phor. 1, 2, 52 (v. 102), *Alius censeo : eamus : duc nos sodes.*

[1] Quint. 9, 2, 58, cites the passage as an example of *imitatio "in dictis."*

[2] Cf. Quint. 9, 2, 59 ; *sed nostrorum quoque dictorum factorumque similis imitatio est per relationem, nisi quod frequentius* asseverat *quam* eludit.

Geta portrays dramatically the debate and resolution of his party, which led them to investigate the condition of the bereft and weeping girl.

At *Phor.* 1, 2, 91 (v. 141), *Nunc amitte quaeso hunc,* he imitates the words and manner of one who will intercede for him in prospective trouble.

From these more general designations of bearing, I pass to consideration of those in which by the use of *pronuntiare* or similar verb, there is clear reference to the expression of some specific emotion or mental state. From their number, these may be shown under representative heads.

Other *scholia,* which with less explicit reference to objective delivery appear primarily interpretative in character, may be noted more briefly. In these the emphasis seems rather upon the mental state than the outward expression of it, yet as such they are significant and no clear norm can be determined of the directness or indirectness with which they may be considered to bear upon the histrionic side. The value for this varies with the phraseology employed and ranges from such subjective comments as, *stomachum saevientis expressit dominae* (*Eun.* 5, 1, 2), to others of such evident objective import as, *cum stomacho profertur* (*Hec.* 3, 1, 42). These will appear by mere citation at the end of the respective categories.

Displeasure :

Ad. 1, 2, 16 (v. 96), cited p. 54.

Ad. 1, 2, 21 (v. 101), *Non est flagitium ;*—et ideo subindignanter pronuntiandum est. Micio with mild indignation resents Demea's censure of Aeschinus.

Ad. 4, 7, 34 (v. 752), *Tu inter eas restim ductitans saltabis ;*—vide hoc quemadmodum dictum est et quanto stomacho ! Demea sneers at the indulgent folly of his brother.

Ad. 5, 3, 27 (v. 813), *Conserva quaere parce fac quam plurimum illis relinquas ;*—hoc sic pronuntiandum est, ut appareat hanc ipsam voluptatem displicere Micioni. Micio is ruffled by Demea's thrift which seems to preclude his claim to give his nephews what he wishes.

Ad. 5, 9, 39 (v. 996), *Sino habeat in istac finem faciat ;*—cum quodam stomacho et velut minaci denuntiatione profertur. Ctesipho is granted his mistress with surly reluctance from his father.

Eun. 4, 4, 21 (v. 688), *Hic est victus vetus veternosus senex ;*—sic hoc totum pronuntiandum, quasi irascatur huic, propter quem laudaverit Chaeream. Pythias reviles the eunuch, protesting that he could not have been mistaken for the comely youth who had gained admittance in his garb.

Hec. 3, 1, 42 (v. 322), *Quia non poteram una omnia ;*—cum stomacho profertur. Parmeno protests his inability to tell everything at once!

Hec. 3, 4, 25 (v. 439), *At faciam ut noveris;*—stomachose pronuntiandum 'at.' Pamphilus instructs Parmeno to meet Callidemides: the slave demurs, the master grows testy. *At* is repeated from the slave's objection.

Hec. 4, 4, 18 (v. 640), *Nam abducta a vobis praegnans fuerat filia;*—hoc totum cum indignatione in uxorem pronuntiandum est. Phidippus to Laches shows indignation against his wife for her secrecy concerning the daughter's condition.

Hec. 5, 3, 1 (v. 799), *Edepol ne meam ;*—hoc totum a stomachante dicitur. Parmeno is in ill-humor over the wasted effort in the hunt for Callidemides.

Phor. 1, 3, 11 (v. 163), *Amore abundas Antipho ;*—sic hoc pronuntiandum quemadmodum solet cum stomacho dici vituperanti cibum 'non esuris' aut 'pleno ventre es.' Cf. p. 64.

In the following note *indignatio ; Ad.* 1, 2, 4 (v. 84); 3, 4, 30 (v. 476); *And.* 1, 1, 117 (v. 144); 1, 2, 13 (v. 184); 1, 3, 11 (v. 216); 1, 5, 8 (v. 243); 1, 5, 11 (v. 246); 4, 1, 19 (v. 643); 4, 4, 26 (v. 765); 5, 2, 2 (v. 843); *Eun.* 5, 5, 16 (v. 986); *Phor.* 3, 1, 1 (v. 348):

in these *stomachus ; Ad.* 1, 2, 8 (v. 88); 1, 2, 57 (v. 137). 2, 1, 38 (v. 192); 4, 7, 40 (v. 758); 5, 9, 39 (v. 996); *And.* 1, 5, 2 (v. 237); 1, 5, 4 (v. 239); 2, 1, 1 (v. 301); 2, 3, 1 (v. 375); 5, 3, 24 (v. 895); *Eun.* 1, 2, 81 (v. 161); 3, 2, 39 (v. 492); 4, 4, 24 (v. 691); 5, 1, 2 (v. 818); 5, 3, 3 (v. 912); 5, 5, 11 (v. 981); *Hec.* 2, 1, 45 (v. 242); 3, 5, 56 (v. 506); 4, 3, 14 (v. 620); *Phor.* 1, 3, 4 (v. 156); 2, 1, 34 (v. 264); 2, 1, 62 (v. 292); 2, 3, 11 (v. 358B):

so, in these *iracundia ; Ad.* 3, 4, 21 (v. 467); 4, 7, 8 (v. 726); 4, 7, 12 (v. 730); *And.* 1, 2, 23 (v. 194); 1, 5, 1 (v. 236); 1, 5, 15 (v. 250); 2, 6, 4 (v. 435); 3, 5, 10 (v. 616); 4, 1, 25 (v. 649); 5, 3, 4 (v. 875); *Eun.* 4, 4, 49 (v. 717); *Hec.* 3, 5, 49 (v. 499); 3, 5, 52 (v. 502); 3, 5, 62 (v. 512); 4, 1, 11 (v. 526).

Distress:

Ad. 1, 1, 10 (v. 35), *Quae cogito quibus ;*—hoc sic pronuntiandum est, ut horrere videatur ipse cogitationem suam. Micio, in monologue, shudders at the thought of possible ills that may delay the return of his adopted son.

Ad. 2, 1, 46 (v. 199), *Homini misero plus quingentos colaphos ;*—et flebiliter pronuntiandum est. Sannio bewails his usage at the hands of Aeschinus.

Ad. 4, 5, 13 (v. 647), *Mulieres pauperculae ;*—et totum hoc cum abiectione pronuntiandum. Micio moves Aeschinus with the story of the impoverished condition of his sweetheart and her mother.

And. 5, 2, 10 (v. 851), *Cum tuo gnato una ;*—et hoc quasi a perturbato dicitur servo. Davus is driven to consternation by the pressing questions of Simo concerning his business at the house of Glycerium.

Eun. 1, 2, 107 (v. 187), *Me hoc macerabo biduum ;*—pronuntiandum 'biduum,' ut si dixisset 'biennio.' Phaedria in delivery magnifies the hardship of a short absence from his mistress. Similar is 4, 2, 8 (v. 636), *Hem biduum hic manendum est ;*—'biduum' sic pronuntia ut longum nimiumque tempus. In soliloquy the youth reports his reflections on the journey.

Eun. 5, 2, 19 (v. 858), *Conservam esse credidi ;*—et hoc ipsam miserabiliter pronuntiandum est, tamquam <eam aliam> crediderit atque erat et quasi conservam debuerit vitiare. Chaerea with a show of regret professes ignorance of the girl whom he has outraged.

Eun. 5, 8, 25 (v. 1055), *Precibus pretio ;*—*ἀσύνδετα* velut <voce> afflicta et lassa pronuntianda sunt. The soldier begs

Gnatho to win for him, by prayers or money, some share in Thais' favor. The utterance is that of one harassed and weary.

Hec. 3, 4, 17 (v. 431), *In arcem;*—pronuntia, ut ostendat quam longe sit in arcem transcurrere. In the utterance Parmeno reveals the weariness involved in his commission.

Hec. 4, 4, 9 (v. 631), *Tua;*—cum percussione animi dicendum est ut subaudiatur 'uxor' ab eo quod dicturus est 'uxore.' Phidippus in exonerating the wife of Laches from blame in the family troubles implies distress at the part of his own.

Phor. 1, 1, 15 (v. 49), *Ubi initiabunt;*—hoc sic inferendum est, non quasi hoc solum sit, sed quasi defatigatus sit enumerando occasiones dandorum munerum. Davus wearies in estimating the occasions which will tax Geta's generosity to his master's son.

Phor. 1, 2, 86 (v. 136), **Hoc quod audis;**—sic pronuntia, quasi periturum contempleris Getam et iam eum sub certo interitu defleas. Geta reports Antipho's marriage and responds wofully to Davus' sympathy in the disaster.

Phor. 1, 2, 95 (v. 145), *Non multum habet quod det fortasse;*—cum commiseratione amatoris adulescentis pronuntiandum est. Davus commiserates Phaedria's inability to purchase the music-girl.

Other references less specific for delivery but to be likewise included are the notices of an *animus perturbatus*, *Ad.* 3, 4, 39 (v. 485); 4, 2, 5 (v. 544); *And.* 1, 1, 107 (v. 134); 2, 6, 19 (v. 450); 4, 4, 12 (v. 751); 4, 4, 42 (v. 781); 5, 2, 5 (v. 846); *Eun.* 3, 2, 10 (v. 463); 4, 4, 13 (v. 680); 5, 2, 60 (v. 899); *Hec.* 3, 1, 43 (v. 323); 3, 4, 35 (v. 449); 4, 1, 1 (v. 516); 4, 4, 17 (v. 639); *Phor.* 1, 4, 9 (v. 186); cf. *Ad.* 4, 5, 27 (v. 661):

of *desperatio*, *Ad.* 3, 2, 26 (v. 324); *Eun.* 2, 1, 11 (v. 217); 5, 5, 15 (v. 985); 5, 8, 25 (v. 1055); *Phor.* 1, 4, 41 (v. 219);

of *dolor*, *And.* 1, 5, 1 (v. 236); *Eun.* 5, 1, 10 (v. 826); *Hec.* 3, 3, 6 (v. 366); 3, 3, 16 (v. 376); *Phor.* 2, 1, 9 (v. 239); 2, 1, 27 (v. 256); cf. *Ad.* 4, 2, 16 (v. 555); *Hec.* 3, 3, 6 (v. 366); 3, 5, 40 (v. 490):

of phases of *timor*, *Ad.* 3, 1, 1 (v. 288); 2, 4, 14 (v. 278); *And.* 4, 3, 5 (v. 720); *Eun.* 3, 4, 9 (v. 547); 4, 6, 7 (v. 745); 4, 6, 9 (v. 747); 4, 6, 31 (v. 769); 4, 7, 16 (v. 786); 4, 7, 41 (v. 811);

5, 5, 22 (v. 992); *Phor.* 1, 3, 4 (v. 156); 2, 2, 8 (v. 322); cf. 2, 3, 22 (v. 369B), *hoc non quasi timidus sed quasi religiosus et fidus loquitur Phormio:*

of phases of *tristitia*, *Ad.* 3, 3, 30 (v. 384); 3, 5, 1 (v. 511); *And.* 1, 5, 32 (v. 267); *Eun.* 4, 2, 8 (v. 636); *Hec.* 1, 2, 101 (v. 176); 3, 2, 17 (v. 352); *Phor.* 1, 2, 72 (v. 122):

of *defatigatio*, *Eun.* 4, 7, 41 (v. 811); *Hec.* 2, 1, 35 (v. 232); 2, 2, 29 (v. 271); 3, 4, 33 (v. 447).

Boldness:

Ad. 5, 1, 6 (v. 768), *Quid fit quid tu tristis;*—mire securitatem ebrii expressit. With self-assurance the drunken Syrus accosts Demea.

Eun. 3, 1, 22 (v. 413), *Elephantis quem Indicis praefecerat;*—sic pronuntiat, ut magna esse praefectura videatur haec ipsa. Et hoc a stolido milite sic profertur, tamquam magnum hominem velit esse qui sibi inviderit. The soldier boasts of the envy of even the keeper of the king's elephants: 3, 2, 16, previously cited, p. 47.

Phor. 1, 4, 33 (v. 211), *Satin sic est;*—hic locus actoris magis quam lectoris est; ostenditur enim conari ad simulandam audaciam, quo magis ridicule formidulosa persona est. Antipho with comic effect makes trial of boldness preparatory to meeting his father.

Phor. 1, 4, 41 (v. 219), *Geta quid nunc fiet;*—apparet haec sic pronuntianda quasi adhuc tuto dicantur. Phaedria, Antipho and Geta have met, alarmed by the return of Demipho. Antipho weakly retires; Phaedria inquires hopefully concerning a course of action.

Phor. 2, 2, 5 (v. 319), *Ecce rem quid si reddet;*—totum hoc quasi alia agens loquitur parasitus. Et ex hoc appareat quid intersit inter audaciam sycophantae improbi et patris familias perturbationem minime litigiosi. Phormio, meeting boldly the crisis of Demipho's return, here meditatively rehearses the arguments to be combated. Note in the same situation the bearing implied in the comment on *cedo senem*, v. 321;—hic alii excussisse torporem somni inducunt

parasitum, alii transgluttisse quod in ore mandebat, quasi hoc morae fuerit ad vincendum senem.

Associate further, under this head, *Ad.* 2, 4, 22 (v. 286); 3, 3, 25 (v. 379); *And.* 2, 1, 12 (v. 312); 4, 4, 24 (v. 763); 5, 2, 1 (v. 842); *Eun.* 5, 1, 18 (v. 834); *Hec.* 2, 1, 19 (v. 206); *Phor.* 1, 4, 33 (v. 211).

Blame:

Hec. 2, 1, 30 (v. 227), *Non te pro his curasse rebus;*—et 'te' sic pronuntiandum, quasi dicat; 'etsi alii non curarent, <tu> curare debuisti.' Laches is aggrieved at Sostrata's fancied neglect of his wishes and interests.

Hec. 2, 1, 35 (v. 232), *Illius dices culpa factum;*—praevenit defensionem et eam sic pronuntiavit ut crimen. In the same connection, he anticipates her defense, setting even this to her blame.

Hec. 3, 4, 22 (v. 436), *Quid vis nuntiem an conveniam modo;*—et sic pronuntiandum 'an conveniam modo,' ut reprehendere dominum Parmeno videatur. The slave when despatched upon an errand, quibbles with useless questions, showing complaint of his master.

Hec. 4, 3, 4 (v. 610), *Ibi ego te et tu me feres;*—et sic pronuntia, ut quasi hoc ipsum necessitate decernat senex, dum dicit 'abi rus ergo hinc.' Ipsa pronuntiatio querelam continet de vitiis senectutis. Laches proposes to isolate himself with Sostrata in the country, with implied censure of the faults of old age which make it necessary.

Hec. 5, 1, 23 (v. 749), *Puerumque ob eam rem;*—hoc sic pronuntiat senex, quasi qui dicat, 'ecce quarum rerum tu causa.' Laches reveals the mother-in-law's action in removing her daughter and her hostiity to the child, implying that the courtesan is responsible for the trouble.

Here to be added are the references to the possible action of one *corripiens*, *Ad.* 2, 2, 7 (v. 215); *And.* 1, 5, 64 (v. 299); 2, 1, 29 (v. 329); 3, 2, 1 (v. 481); *Eun.* 1, 2, 19 (v. 99); 1, 2, 50 (v. 130); 2, 3, 37 (v. 328); 4, 7, 15 (v. 785); *Hec.* 2, 2, 8 (v. 250); 5, 2, 18 (v. 784):

to *increpatio*, *And.* 1, 5, 47 (v. 282); 3, 4, 17 (v. 596); 4, 1, 41 (v. 665); *Eun.* 1, 2, 91 (v. 171); 2, 2, 10 (v. 241); 3, 2, 39 (v. 492); *Phor.* 1, 2, 12 (v. 62):

to *reprehensio* or *obiurgatio*, *Ad.* 1, 2, 69 (v. 149); *And.* 1, 3, 6 (v. 211); 2, 1, 5 (v. 305); 2, 1, 10 (v. 310); *Eun.* 1, 2, 91 (v. 171) (*exprobatio*); *Hec.* 3, 2, 22 (v. 357):

severitas, *Ad.* 5, 3, 66 (v. 852); 5, 5, 2 (v. 883); 5, 9, 31 (v. 988); *Hec.* 2, 1, 28 (v. 225); 4, 2, 23 (v. 599):

Cf. further *And.* 2, 6, 24 (v. 455); 4, 1, 43 (v. 667); 5, 3, 1 (v. 872); *Hec.* 4, 1, 49 (v. 564).

Admiration or Wonder:

Ad. 2, 3, 6 (v. 259), *Fratrem;*—. . . . quod si 'fratrem' inferioribus iunxeris, et cum admiratione pronuntiabitur et subaudietur 'quam mihi': 2, 3, 9, *Quin omnia;*—admirative additum 'quin' et sic pronuntiandum. Ctesipho in gratitude to the brother who has helped him sounds his praises.

Ad. 3, 2, 35 (v. 333), *Qui se in sui gremio positurum puerum;*—et haec omnia magno stupore dicuntur. Sostrata recalls with amazement the evidences of Aeschinus' perfidy.

And. 4, 1, 39 (v. 663), *Davus interturbat;*—'Davus' cum admiratione pronuntiandum. Charinus learns with surprise that Davus has counseled Pamphilus to accede to the marriage with Philumena.

And. 4, 3, 4 (v. 719), *Nunc misera quem capit dolorem;*—cum admiratione pronuntia 'quem' et cum exclamatione quadam. Mysis with wondering exclamation muses on the grief of her mistress.

Eun. 2, 2, 2 (v. 233), *Quid interest;*—hoc admirantis <est> et ideo sic pronuntiandum. Gnatho soliloquizes on the difference between a wise man and a fool.

Eun. 3, 1, 28 (v. 418), *Hominem perditum;*—deest 'O' . . . .: maioris enim stuporis est hoc modo pronuntiatum. Parmeno comments in sarcastic amazement upon the bragging of the soldier.

Eun. 3, 1, 61 (v. 451), *At mihi istuc non in mentem venerat;*—sic pronuntiandum est, quasi militi monstri simile videatur sapiens dictum alii prius venisse in mentem quam sibi. The stupid

soldier is struck by Gnatho's suggestion for the proper management of the courtesan.

Hec. 1, 1, 6 (v. 63), *Em duxit;*—pronuntia ut mirantem ostendas. Philotis wonders at the perjury of Pamphilus in deserting Bacchis.

Hec. 1, 2, 61 (v. 136), *Nocte illa prima;*—pronuntiandum 'illa prima' id est plena dulcedinis, ut mirum sit quod inferetur non contactam virginem. Pronuntia 'illa' quasi dicat; plena desiderii, plena cupiditatis. Parmeno tells of Pamphilus' repulsion for his wife.

Other less clear references to the expression of *miratio* (*admiratio*) are, *Ad.* 1, 2, 16 (v. 96); 2, 3, 8 (v. 261); 3, 3, 19 (v. 373); 3, 3, 58 (v. 412); 3, 4, 2 (v. 448); 4, 4, 14 (v. 622); 4, 5, 73 (v. 707); *And.* 1, 1, 98 (v. 125); 1, 1, 110 (v. 137); 2, 1, 1 (v. 301); 3, 1, 4 (v. 462); 3, 2, 20 (v. 500); 3, 3, 57 (v. 411); 4, 1, 59 (v. 682); 4, 3, 1 (v. 716); 4, 4, 2 (v. 741); 4, 4, 5 (v. 744); 5, 2, 2 (v. 843); 5, 4, 48 (v. 951); *Eun.* 2, 2, 1 (v. 232); 2, 3, 26 (v. 317); 4, 3, 12 (v. 654); 4, 5, 1 (v. 727); 4, 7, 20 (v. 790); 5, 4, 2 (v. 924); *Hec.* 3, 2, 4 (v. 339); 3, 2, 5 (v. 340); 5, 3, 19 (v. 817); *Phor.* 1, 2, 86 (v. 136): of *stupor*, *Ad.* 4, 1, 20 (v. 536); *And.* 2, 3, 8 (v. 382); *Eun.* 4, 4, 12 (v. 679); 5, 1, 21 (v. 837).

Dislike or Disgust:

And. 4, 1, 44 (v. 667), *Si omnes hunc coniectum;*—cum odio hoc pronuntiandum est. Charinus shows hostility to Davus for his advice, which in urging Pamphilus to marriage, has thwarted his own desires in love.

Eun. 2, 3, 36 (v. 327), *Archidemidem;*—hoc sic pronuntiandum est ut appareat ex ipso nomine statim odiosum nescioquem occurrisse se permolestum. Chaerea expresses his disgust at the unseasonable meeting with his father's kinsman.

Eun. 3, 2, 14 (v. 467), *Dare huic quae volumus;*—haec singula cum invidia pronuntianda sunt. Parmeno arriving with gifts from Phaedria to his mistress, finds her under the escort of the soldier and resents the latter's effort to hurry her off. So, *Convenire et*

conloqui;—sic pronuntiandum, ut quasi dicat; liceat per te, miles, quod etiam inter hostes et in bello licet.

Hec. 1, 2, 23 (v. 98), *Quod ego numquam credidi;*—hoc totum cum invidia pronuntiandum ex animo meretricis. Philotis displays feeling against Pamphilus for his desertion of Bacchis.

To be associated are the following, showing *exsecratio* or *detestatio*, *Ad.* 2, 4, 17 (v. 281); 3, 2, 51 (v. 349); 4, 1, 7 (v. 523); *odium*, *And.* 2, 4, 2 (v. 405); 4, 2, 24; *Eun.* 1, 2, 112 (v. 192); 2, 3, 61 (v. 352); 3, 2, 39 (v. 492); *invidia*, *Ad.* 2, 1, 21 (v. 175); *And.* 1, 5, 46 (v. 281); *Hec.* 2, 1, 35 (v. 232); 3, 3, 27 (v. 381); 3, 5, 62 (v. 512); *Phor.* 2, 3, 5 (v. 352); *taedium*, *And.* 1, 3, 11 (v. 216); 3, 2, 30 (v. 510).

Contempt:

Ad. 1, 2, 39 (v. 119), *Fortasse excludetur foras;*—et totum hoc τῷ ἐξουθενισμῷ legendum est. Micio to Demea scorns concern for the waywardness of Aeschinus.

Ad. 5, 8, 26 (v. 949), *Sub urbe est agelli paululum;*—totum cum contemptione pronuntiandum. Demea, proposing to bestow upon Hegio a little suburban farm, seems to under-rate its value.

Eun. prol. 9, *Idem Menandri* <ΦΑΣΜΑ> *nunc nuper dedit;*—τὸ αὐτόν apparet pronuntiatum, quasi hoc ipso admonuerit spectatorem, quam turpiter et imperite haec fabula scripta sit. The *prologus* bears reproach upon the adapter of the *Phasma*.

Associate further, *And.* 1, 1, 119 (v. 146); 1, 3, 15 (v. 220); 4, 4, 24 (v. 763); *Hec.* 1, 2, 6 (v. 81); 4, 4, 21 (v. 643); *Phor.* 2, 3, 4 (v. 351).

Threatening:

And. 1, 2, 25 (v. 196), *Si sensero hodie quidquam;*—comminatio. Et sic pronuntiatur, ut <in> singulis verbis ardeant minae. Simo suspects some trickery from Davus to prevent the marriage he himself desires.

And. 5, 4, 23 (v. 926), *Itane vero obturbat;*—potest 'itane vero' subdistingui et sic cum comminatione inferri 'obturbat.' Crito is stirred by Simo's sneering interruption of his narrative.

Eun. 3, 2, 13 (v. 466), *Pace quod fiat tua;*—et sic locutus est,

quasi bellum his verbis omnibus indixerit. Parmeno bringing presents to Thais shows hostility when hindered by the soldier.

Hec. 5, 1, 19 (v. 745), *Hic nunc uxorem habet;*—cum denuntiatione pronuntiandum est, quasi dicat; 'alia res est.' Laches warns Bacchis that now Pamphilus has a wife.

The following are of less objective import; *Ad.* 2, 1, 19 (v. 173); 2, 2, 38 (v. 246); *And.* 2, 1, 37 (v. 337); 2, 6, 15 (v. 446); 4, 4, 13 (v. 752); *Eun.* 4, 4, 53 (v. 721); 4, 6, 1 (v. 739); 5, 8, 31 (v. 1061); *Hec.* 2, 2, 4 (v. 246); 4, 4, 85 (v. 707); *Phor.* 2, 3, 73 (v. 420 A); 2, 3, 92 (v. 439 A).

Jocoseness:

And. 4, 2, 26 (v. 709), *Quid me fiet;*—ab eo hoc quasi ab iocante pronuntiandum est. When Davus has promised to arrange the postponement of the marriage of Philumena to Pamphilus, Charinus jokes about his own prospects.

Phor. 2, 2, 21 (v. 335), *Alere volunt hominem edacem;*—et hoc sic pronuntiandum est, ut facete totum videatur illatum. Phormio indulges in witty aphorisms to Geta.

Note further, *And.* 3, 1, 5 (v. 463); 4, 2, 25 (v. 708); *Eun.* 2, 2, 40 (v. 271); 2, 2, 46 (v. 277); 2, 2, 56 (v. 287); 5, 2, 44 (v. 883); *Phor.* 1, 2, 36 (v. 86); 1, 2, 81 (v. 131); 2, 3, 21 (v. 368B).

Irony:

Ad. 2, 1, 33 (v. 187), *Vah leno;*—hoc totum εἰρωνικῶς pronuntiandum est. Aeschinus speaks sarcastically of the leno's concern that he speak only the truth.

And. 3, 2, 25 (v. 505), *Falso;*—potest et εἰρωνικῶς 'falso' pronuntiari. Simo's comment upon the complaint of Davus that he is suspected of acting in bad faith.

And. 4, 1, 46 (v. 668), *Scio:*—τὸ 'scio' non ad deceptionem, sed defatigationem reddit. Ergo cum ironia sonandum. Charinus comments on the assertion of Davus that he had been deceived but did not despair.

For *Eun.* 3, 1, 13 (v. 403) cf. p. 40.

Eun. 5, 2, 22 (v. 861), *Quid ita vero;*—'vero' autem εἰρωνικῶς

pronuntiandum est. Pythias venting her rage against Chaerea is urged by her mistress to retire: the interrogation implies feigned ignorance of the reason.

Compare further, *Ad.* 3, 4, 30 (v. 476); *And.* 3, 5, 10 (v. 616); 4, 4, 48 (v. 787); 5, 3, 20 (v. 552); *Eun.* 1, 2, 81 (v. 161); 3, 2, 4 (v. 457); 4, 7, 15 (v. 785); *Hec.* 3, 4, 22 (v. 436).

Joy:

Ad. 5, 9, 16 (v. 973), *Una mecum videam liberam;*—hoc sic pronuntiandum est, quasi gaudeat se recordatum de ea. Syrus rejoicing at his own manumission desires to see his wife free as well.

Inferential further for joyful delivery are, *Ad.* 2, 3, 7 (v. 260); 2, 3, 11 (v. 264); *And.* 1, 5, 32 (v. 267); *Eun.* 5, 8, 1 (v. 1031); *Hec.* 1, 2, 82 (v. 157); *Phor.* 2, 1, 36 (v. 266).

Deliberation:

And. 3, 1, 11 (v. 469), *Adeon est demens ex peregrina;*—ἔλλειψις per ἀποσιώπησιν apta cogitanti. Reliquum autem sic pronuntiat quasi reperto consilio. Simo, puzzled by what he has overheard concerning Pamphilus' promise to acknowledge the child of Glycerium, thinks he discovers some knavery of Davus.

Eun. 1, 1, 1 (v. 46), *Quid igitur faciam;*—et apparet multa tacitum cogitasse adulescentem et tandem in haec verba erupisse. Phaedria ponders the advisability of accepting Thais' invitation. Cf. *And.* 4, 4, 7 (v. 746); *Eun.* 3, 5, 29 (v. 577); 5, 8, 24 (v. 1054).

Commendation:

And. 2, 3, 9 (v. 283), *Dic te ducturum;*—pronuntia 'dic,' quasi rem facilem et nullius praeiudicii. Davus recommends to Pamphilus acquiescence in his father's choice of a wife.

Eun. 3, 1, 43 (v. 433), *Non iniuria;*—hoc sic pronuntia, quemadmodum illud supra (v. 418) 'quidni esset.' Both remarks show Gnatho encouraging the boasts of the soldier.

Eun. 4, 6, 28 (v. 766), *Et te parvam virginem amisisse;*—haec omnia sic pronuntianda sunt, ut et iusta et factu facilia demon-

strentur. Thais commends to Chremes the ease with which his sister may be identified.

Commiseration :

Phor. 1, 1, 12 (v. 46), *Quanto labore partum ;*—hoc sic pronuntiandum, quasi nunc ei venerit in mentem saepius passurum Getam, quod semel tolerare gravissimum indicaverit. Davus commiserates Geta upon the expenditure of his hard earned money for a wedding present for his young master. In the same situation is 1, 1, 14 (v. 48), *Porro alio autem ;*—'alio' et 'alio' quod dicit pro multis pronuntiandum est. Cf. *And.* 4, 2, 25 (v. 708).

Severity :

Ad. 2, 1, 7 (v. 161), *Leno sum ;*—'leno' terribiliter pronuntiandum quasi dicat 'cui supplex eris.' Sannio in a dispute with Aeschinus pleads in protection the prerogatives of his calling. Cf. *Ad.* 3, 4, 32 (v. 478) ; *Eun.* 4, 4, 47 (v. 715).

Protest :

Hec. 3, 4, 17 (v. 331), *Cui homini ;*—cum recusatione pronuntiandum. Et est pigri responsio laborem ad alium transferentis. Parmeno is unwilling to perform the commission of meeting Callidemides.

Cf. *Ad.* 3, 2, 52 (v. 350) ; *And.* 1, 2, 21 (v. 192) ; 2, 3, 29 (v. 403) ; 2, 5, 9 (v. 420) ; 5, 2, 30 (v. 713) ; 5, 3, 24 (v. 895) ; *Eun.* 1, 2, 91 (v. 171) ; 1, 2, 110 (v. 190) ; 2, 3, 97 (v. 388).

Seriousness :

Hec. 4, 2, 19 (v. 595), *Haec mihi nunc cura est maxima ;*—hoc nimis serio pronuntiandum. Sostrata responding to Pamphilus' protest against her withdrawal to the country professes that, with advancing age, her interest in life has narrowed to the absorbing desire to be inoffensive. Cf. *Ad.* 5, 3, 66 (v. 852) ; 5, 5, 2· (v. 883) ; 5, 9, 10 (v. 967) ; 5, 9, 31 (v. 988) ; *Hec.* 2, 1, 28 (v. 225) ; 2, 1, 34 (v. 231) ; 3, 5, 44 (v. 494) ; 4, 2, 23 (v. 599) ; *Phor.* 5, 9, 34 (v. 1023).

There remain finally less specific designations involving similar terminology.

Ad. 5, 2, 4 (v. 779), *Est alius quidam parasitaster paululus ;*—et hoc sic pronuntiandum est, ut simul et dicat et quaerat. Syrus attempts to divert the suspicion of Demipho that his son is in the house. The spirit of the reply appears in the paraphrase, 'Ctesipho is not in the house but another person—you know whom I mean?' Cf. *Ad.* 5, 8, 7 (v. 930).

Ad. 5, 4, 13 (v. 867), *Duxi uxorem ;*—pendet 'duxi uxorem,' sed et cum magno significatu addendum est; maiore enim pondere subtrahitur coniunctio. Demea speaks feelingly of his married lot.

Eun. 4, 4, 41 (v. 709), *O scelestum atque audacem hominem ;*—Chaeream vel Parmenonem. Sed sic pronuntiandum est, ut putet ancilla de eunucho dici, hoc ipso qui praesto est. Phaedria, in the presence of Pythias, exclaims at the eunuch's report of Chaerea's escapade.

Hec. 4, 3, 15 (v. 621), *Senex ;*—pronuntia 'senex atque anus' quasi initium fabulae. Laches with senile ill-humor shows in conventional language the conventional disregard of the aged.

For evidence of a kindly or flattering manner, cf. *Ad.* 3, 3, 19 (v. 373) ; *And.* 2, 6, 3 (v. 434) ; 4, 2, 2 (v. 685) ; *Eun.* 1, 2, 16 (v. 96) ; 1, 2, 94 (v. 174) ; 5, 2, 32 (v. 871) ; *Hec.* 2, 1, 4 ; (v. 231) ; 3, 5, 44 (v. 494) ; *Phor.* 2, 1, 78 (v. 308) :

of mockery or insult, *Ad.* 5, 7, 16 (v. 914) ; 5, 9, 7 (v. 964) ; *Eun.* 2, 2, 44 (v. 275) ; 4, 7, 18 (v. 788) ; 5, 4, 41 (v. 963) ; 5, 6, 18 (v. 1019) ; 5, 8, 33 (v. 1063) :

of embarrassment, *Ad.* 2, 3, 6 (v. 259) ; *And.* 5, 3, 22 (v. 893) ; *Eun.* 4, 6, 7 (v. 745) :

of pretence, *Ad.* 4, 2, 15 (v. 554) ; 4, 5, 18 (v. 652) ; *And.* 4, 4, 44 (v. 783) ; *Phor.* 2, 3, 28 (v. 375A).

VI. ON VOCAL DELIVERY.

The *scholia* of the preceding chapter have shown the part the voice, assisted presumably by tricks of the countenance and of gesture, must have played in delivery. In the classification followed, the emotion to be expressed or the purpose of the demonstration has been kept uppermost. Here to be included for the unity of the subject are certain directions which concern more particularly the voice alone.[1] These having regard for the power, quality, and rhythm[2] of utterance are more rhetorical in character and are, in a manner, complementary to those that have preceded. The former ignoring the means of producing the effect, emphasize the situation; these, having a care for the means, leave the other an inference.

The lowered tone designated by *summisse, summissa pronuntiatione (voce)*, is secretive or confidential in character.[3] *Demissa vox* characterizes a complaint. *Ad.* 2, 2, 44 (v. 252), *Laetus est de amica;*—hoc lentius et submisse. Syrus comments to Sannio on the approach of Ctesipho; 3, 3, 77 (v. 431), *Ut homo est ita morem geras* (Syrus);—et haec sententia modo velut querela demissa voce proferenda est; 4, 5, 52 (v. 686), *Virginem vitiasti* (Micio);—tota pronuntiatio in huius modi verbis submissa <esse> debet; *And.* 4, 4, 13 (v. 752), *Non tute ipse* (Mysis); summissa voce; 4, 4, 25 (v. 764), *Mitte id quod scio* (Davus);—hoc lentius et summisse; *Hec.* 1, 2, 1 (v. 76), *Senex si quaerat me;*—haec omnia et submissa et veloci pronuntiatione afferenda sunt. Parmeno speaks in haste, bent upon a secret mission. *Phor.* 2, 3, 21 (v. 368B), *Videas te atque illum ut narras* (Geta to Phormio);

[1] On the scope and importance of vocal effects in delivery see Arist. *Rhet.*, 3, 1; Quint., 11, 3, 1–64.

[2] Quint., 11, 3, 17; *nam praeter illam differentiam, quae est tripertita, acutae, gravis, flexae; tum intentis, tum remissis, tum elatis, tum inferioribus modis opus est, spatiis quoque lentioribus aut citatioribus.*

[3] Note, however, Quintilian's estimate of such for oratorical purposes; *at in blandiendo, fatendo, satisfaciendo, rogando, lenis et summissa* (11, 3, 63).

—an sic accipiendum est, ut servus summissa voce hoc per iocum dixerit?

The same general effect is also enjoined by the use of *presse dicere*. *Presse* regularly designates a concise[1] rather than a diffuse manner of speaking, but in Donatus the word, as shown in some cases by the contrasted *clare*, implies quite uniformly a subdued tone. *Ad.* 2, 2, 31 (v. 239), *Labascit* (Sannio);—hoc presse dicitur; 4, 1, 23 (v. 539), *Nusquam tu me* (Ctesipho);—haec omnia et pressa voce cum celeritate pronuntianda sunt; 4, 5, 51 (v. 685), *In qua civitate* (Micio);—aliter pronuntiandum est, id est presse ac leniter; *Ad.* 5, 5, 3 (v. 884), *Optime, . . . agitur* (Demea);—hoc pressius dictum est; *And.* 4, 4, 15 (v. 754), *Unde est dic clare* (Davus);—hoc pressius dixit; 4, 4, 20 (v. 759), *Propera adeo puerum tollere* (Davus);—hic versus clare dicitur, sequens, ne senex audiat, presse. Compare *Eun.* 4, 4, 43 (v. 711).

Lente likewise as shown by frequent contrast with *clare*, specifies not slowness of utterance but diminished tone. *Ad.* 3, 3, 47 (v. 401), *Abigam* (Syrus);—hoc lentius; 4, 2, 35 (v. 574), *Hoc te praecipitato* (Syrus);—hoc lentius; quidam clarius legunt; 5, 6, 8 (v. 896), *Meditor esse affabilis* (Demea);—sic hoc lentius; *And.* 4, 4, 15 (v. 754), *Maledicis* (Davus);—apparet ergo 'maledicis' lentius dictum esse; 4, 4, 26 (v. 765), *Hem quid Pamphile*;—apparet mulierem (*i. e.*, Mysis) 'vestri' et 'Pamphile' lentius pronuntiasse quam Davus vellet; *Eun.* 2, 2, 51 (v. 282), *Quia istam ducis* (Parmeno);—hoc quasi ad Gnathonem sed lente ac sub lingua murmurat; 2, 2, 52 (v. 283), *Sine hoc biduum praetereat* (Parmeno);—et hoc lentius; nam si aliter pronuntiaveris secreta produntur; 4, 4, 47 (v. 715), *Ora me* (Phaedria);—hoc lentius, ut sit causa non saeviendi; 4, 7, 37 (v. 807), *Ego eo ad Sophronam* (Chremes);—hoc lentius ad Sophronam; *Hec.* 1, 2, 37 (v. 112), *Et illud mihi vitium est maximum* (Parmeno);—hoc lentius apud sese, illud clare 'si mihi fidem das;' cf. *And.* 5, 4, 25 (v. 928); *Eun.* 4, 7, 10 (v. 780). Instances cited elsewhere are, *Ad.* 2, 2, 44 (v. 252), p. 80; *And.* 1, 5, 32 (v. 267), p. 71; 4, 4, 25 (v. 764), p. 80; *Hec.* 4, 4, 48 (v. 670), p. 82.

[1] Cf. Quint., 11, 3, 40; Cic. *Orat.*, 33, 117.

Mildness or gentleness of tone is specified by *mitis*, *Ad.* 1, 2, 17 (v. 97); *molliter*, *And.* 1, 1, 1 (v. 28); *leniter*, *Ad.* 1, 2, 20 (v. 100), 4, 5, 51 (v. 685), *Hec.* 3, 5, 34 (v. 484), and *lenis*, *Eun.* 1, 2, 3 (v. 83).

Here are to be included further as closely akin the numerous notices of *sibi dicere*, *apud se* or *secum loqui*, and the like, which indicate either asides interposed in dialogue or soliloquy. *Ad.* 2, 2, 28 (v. 236); 3, 2, 11 (v. 309); 4, 5, 5 (v. 639); 4, 7, 1 (v. 719); 4, 7, 40 (v. 758); 5, 4, 6 (v. 860); 5, 6, 2 (v. 890); 5, 7, 16 (v. 914); *And.* 1, 2, 13 (v. 184); 1, 3, 1 (v. 206); 1, 5, 32 (v. 267); 2, 5, 10 (v. 421); 2, 6, 1 (v. 432); 2, 6, 25 (v. 456); 2, 6, 26 (v. 457); 3, 1, 10 (v. 468); 3, 2, 15 (v. 495); 3, 2, 18 (v. 498); 4, 4, 7 (v. 746); *Eun.* 2, 2, 1 (v. 232); 2, 2, 43 (v. 274); 3, 1, 4 (v. 394); 3, 2, 2 (v. 455); 3, 3, 1 (v. 507); 4, 2, 11 (v. 639); 5, 3, 1 (v. 910); 5, 4, 23 (v. 945); 5, 6, 22 (v. 1023); 5, 8, 2 (v. 1032); *Hec.* 1, 2, 6 (v. 81); 1, 2, 37 (v. 112); 2, 3, 1 (v. 274); 2, 3, 5 (v. 278); 3, 5, 3 (v. 453); 4, 1, 50 (v. 565); 4, 4, 29 (v. 651); 4, 4, 31 (v. 653); 5, 4, 38 (v. 878); *Phor.* 1, 4, 8 (v. 185); 1, 4, 16 (v. 193); 1, 4, 17 (v. 194); 3, 2, 16 (v. 501).

Other *scholia* enjoin a clear, loud, or elevated tone. The term *clare* is observed to designate at times a contrast to something said in an undertone, as an aside, and consequently implies in such little more than the use or resumption of the ordinary tone of voice.[1] *Ad.* 1, 2, 8 (v. 88), *Fores effregit* (Demea);—haec singula magna vociferatione inferenda sunt; 2, 2, 31 (v. 239), *Unum hoc habeo* (Sannio);—hoc clare; 3, 3, 46 (v. 400), *Tuumne filium* (Syrus);—hoc clare; so, 3, 3, 47 (v. 401), *Iamdudum aliquid ruri* (Syrus); 5, 2, 1 (v. 776), *Heus Syre* (Dromo);—quam clare dicat, ostenditur ex eo, quod praemisit 'heus;' *And.* 4, 4, 20 (v. 759), *Propera adeo puerum tollere* (Davus);—hic versus clare dicitur; *And.* 4, 4, 28 (v. 767), *Quid clamitas* (Mysis);—clamitavit enim Davus ut 'puerum' audiret Chremes; *Eun.* 4, 4, 43 (v. 711), *Mirum ni tu* (Phaedria);—clare dicit; quidam pressius putant; 4, 4, 49 (v. 717), *Actum est si quidem* (Phaedria);—hoc rursus clare; *Hec.* 4, 4, 48 (v. 670), *Quem ipse neglexit* (Pamphilus);—si 'ipsa' legeris, clare dictum est; *Phor.* 2, 3, 21 (v. 368 A), *Videas te atque illum ut narras* (Geta);—melius hoc clare dictum a servo accipimus, ut defendisse dominum videretur; 5, 8, 42 (v. 935), *Quin tu mihi argentum <cedo* (Demipho), *immo vero uxorem tu> cedo* (Phormio);—hoc ab utroque cum clamore dici accipiendum est.[1] Cf. *Ad.* 1, 2, 17 (v. 97); 1, 2, 20 (v. 100); 4, 2, 35 (v. 574), p. 81; *And.* 4, 4, 14 (v. 753); 5, 6, 5 (v. 969); *Hec.* 1, 2, 37 (v. 112), p. 81.

[1] Cf. Quint., 11, 3, 40.

By *acuendum est*, further, stress of voice is specified in the utterance of individual words.[1] *Ad.* 2, 1, 10 (v. 164), *re;* 2, 4, 4 (v. 268), *te;* 5, 3, 59 (v. 845), *illam;* *Hec.* 1, 1, 10 (v. 67), *scito;* 1, 2, 10 (v. 85), *me;* 1, 2, 22 (v. 97), *quae;* 5, 5, 25 (v. 865), *quid;* *Phor.* 1, 2, 20 (v. 70), *me;* 2, 2, 27 (v. 341), *tibi.* These instances show stress by elevation of tone. Emphasis, which implies something more, appears in the following.

Of the type in which the designation is by some form of ἔμφασις (*emphasis*) are, *Ad.* 2, 2, 6 (v. 214), *adulescenti;* *And.* 1, 1, 10 (v. 37), *mihi;* 1, 1, 118 (v. 145), *Pamphilum;* 2, 3, 10 (v. 384), *ego;* 4, 4, 48 (v. 787), *ille;* 4, 5, 15 (v. 810), *me*, etc.; *Eun.* 1, 1, 22 (v. 67), *verba;* 2, 3, 34 (v. 325), *felicitates;* 3, 2, 6 (v. 459), *cenam*, etc.; 4, 1, 12 (v. 626), *in convivium illam;* *Hec.* 1, 2, 61 (v. 136), *virginem;* 2, 1, 17 (v. 214), *mulier;* *Phor.* 1, 2, 64 (v. 114), *illam;* 1, 2, 70 (v. 120), *ille;* 1, 3, 17 (v. 169), *uxorem;* 1, 4, 22 (v. 200), *miser.*

Other expressions assigning the same effect are, *magna* (*maiore*) *vi*, *magno sonitu*, *magno pondere*, *cum asseveratione*, and the like. *Ad.* 1, 2, 30 (v. 110), *faceret;* 3, 3, 53 (v. 407), *Aeschine;* 4, 7, 3 (v. 721), *fero alia flagitia*, etc.; 5, 8, 11 (v. 934), *me . . te;* *And.* 1, 2, 7 (v. 178), *verbum fecit;* 1, 3, 4 (v. 209), *adiutem*, etc.; 1, 5, 36 (v. 271), *me illam;* 3, 2, 39 (v. 519), *quis igitur*, etc.; 5, 4, 12 (v. 915), *bonus est hic vir;* *Eun.* 1, 2, 57 (v. 137), *tecum quoque;* 1, 2, 110 (v. 190), *vale;* 4, 7, 27 (v. 797), *tibi illam*, etc.; 5, 2, 48 (v. 887), *te;* *Hec.* 3, 5, 50 (v. 500), *sibi*, *me;* 5, 2, 8 (v. 774), *haec res*, etc.; *Phor.* 1, 4, 39 (v. 217), *mane mane*

[1] Cf. Ribbeck, *op. cit.*, p. 42, n. 4.

[1] Cf. Quint., 11, 3, 42; *nam vox ut nervi, quo remissior, hoc gravior et plenior: quo tensior, hoc tenuis et acuta magis est.*

inquam; 2, 1, 27 (v. 257), *quid istuc est;* 2, 1, 64 (v. 294), *mitto sino;* 2, 1, 68 (v. 298), *ducebat.*

In some instances pains is taken to enjoin a tone of interrogation,[1] as *Ad.* 3, 3, 79 (v. 433); 5, 8, 1 (v. 924); *And.* 1, 1, 61 (v. 88); 1, 2, 13 (v. 184); 4, 1, 1 (v. 625); 4, 3, 1 (v. 716); *Eun.* 4, 5, 7 (v. 733); *Hec.* 3, 1, 30 (v. 310); 3, 2, 21 (v. 356); *Phor.* 1, 2, 82 (v. 132); 3, 2, 40 (v. 525).

In others the possibility of choice between the interrogation and some other interpretation is specified, as *Ad.* 2, 2, 45 (v. 253); 2, 3, 7 (v. 260); *And. prol.*, 17; 2, 3, 6 (v. 380); *Eun.* 1, 2, 91 (v. 171); 4, 3, 11 (v. 653); *Phor.* 1, 2, 7 (v. 57); 1, 3, 7 (v. 159); 1, 3, 10 (v. 162).

More deny the correctness of interrogation and suggest other renderings. *Ad.* 1, 1, 1 (v. 26); 3, 3, 19 (v. 373); 3, 4, 2 (v. 448); *And.* 1, 1, 110 (v. 137); 1, 5, 64 (v. 299); 2, 1, 1 (v. 301); 4, 4, 2 (v. 741); 4, 5, 8 (v. 803); 5, 2, 2 (v. 843); 5, 3, 1 (v. 872); *Eun.* 3, 5, 29 (v. 577); 4, 3, 12 (v. 654); 5, 1, 10 (v. 826); 5, 5, 22 (v. 992); 5, 8, 24 (v. 1054); *Phor.* 1, 2, 6 (v. 56); 1, 2, 7 (v. 57); 1, 2, 86 (v. 136); 2, 2, 8 (v. 322).

Other notices signify a tone of exclamation. *Ad.* 2, 1, 21 (v. 175); 2, 1, 25 (v. 179); 3, 3, 1 (v. 355); *And.* 2, 2, 13 (v. 350); 4, 3, 1 (v. 716); 4, 3, 4 (v. 719); 4, 4, 5 (v. 744); *Eun.* 2, 2, 1 (v. 232); *Phor.* 2, 1, 7 (v. 237).

Finally to be included are the *scholia* which emphasize not the pitch or quality of the voice but rather the flow and rhythm of utterance. Where the assignment is with *separatim*, in the stock form *hoc separatim inferendum est*, the effect to be gained is the impressiveness of deliberate and clear utterance of individual words. Such are *Ad.* 2, 1, 11 (v. 165); 2, 4, 15 (v. 279); 4, 3, 4 (v. 595); *And.* 5, 4, 35 (v. 938); 5, 4, 37 (v. 940); 5, 5, 2 (v. 958); *Eun.* 3, 3, 24 (v. 530); 5, 5, 17 (v. 987); *Hec.* 4, 1, 8 (v. 523); 4, 1, 48 (v. 563); note *Phor.* 5, 8, 57 (v. 950), *Nolo volo volo nolo* (Phormio);—primo singula separatim, deinde simul utraque pronuntianda.

Similar in effect is the isolation in delivery of specific words,

[1] On a characteristic gesture of interrogation exemplified in the manuscript miniatures, cf. the writer, *op. cit.*, p. 278 f.

designated by the use of *singulus* or *singillatim*, as in *And.* 1, 5, 60 (v. 295); *Eun.* 2, 3, 88 (v. 379); 3, 2, 14 (v. 467); 5, 5, 16 (v. 986); *Hec.* 4, 1, 1 (v. 516); *Phor.* 2, 1, 64 (v. 294); 5, 1, 24 (v. 751).

Regard for the phrasing and punctuation of passages is shown by the forms of *subdistinguere* (*distinguere*), and *contexte, coniuncte, cum distinctione legere*,[1] as in *Ad.* 2, 3, 3 (v. 256); 2, 3, 6 (v. 259); 3, 3, 71 (v. 425); 4, 3, 4 (v. 595); *And.* 1, 1, 61 (v. 88); 2, 1, 32 (v. 332); 4, 1, 19 (v. 643); 5, 4, 12 (v. 915); 5, 4, 23, (v. 926); *Hec.* 4, 2, 14 (v. 590); 4, 4, 46 (v. 668); *Phor.* 1, 3 17 (v. 169); 1, 3, 23 (v. 175); 2, 1, 25 (v. 255).

More characteristic are the injunctions specifying a slow or protracted utterance. *Ad.* 3, 3, 76 (v. 430), *Sentio* (Syrus);—cum dilatione et vultuose dicendum (cf. p. 45); 5, 6, 3 (v. 891), *O qui vocare* (Demea);—sed hic nominis oblitus, dum dubitat et inquirit, inhaesit pronomini; *And.* 1, 1, 10 (v. 37), *Scis feci ex servo ut esses*, etc., (Simo);—dulcem libertatem fecit operatione et tractatione verborum dicendo; 1, 5, 36 (v. 271), *Egone propter me illam* (Pamphilus);—et diversa (*i. e., pronomina*) sunt et singula et non praecipitantur nec dicuntur uno spiritu; cf. 1, 5, 60 (v. 295); *Hec.* 5, 3, 42 (v. 840), *Multa ex quo fuerint commoda*, etc. (Bacchis);—hoc eo tractu vocis et ea aequinamitate dicendum qua leno in Adel. (2, 1, 52–53); cf. *Eun.* 5, 1, 7 (v. 823); *Hec.* 5, 1, 19 (v. 745), p. 50.

Designations of speed in delivery involving zeal, impetuosity, or the show of haste are variously phrased with *cum celeritate pronuntiare, concitatius, cito, veloci pronuntiatione*, and the like. *Ad.* 4, 1, 23 (v. 539); *And.* 1, 1, 1 (v. 28); *Eun.* 2, 3, 46 (v. 337); note 2, 3, 61 (v. 352), *Huc deducta est ad meretricem* (Parmeno);—et hoc effundit semel acervatimque dicit; 4, 7, 2 (v. 772); *Hec.* 1, 2, 1 (v. 76); *Phor.* 1, 2, 25 (v. 75); 1, 2, 33 (v. 83). Add *Ad.* 4, 6, 1 (v. 713), *Ut Syre te cum tua monstratione* (Demea);—haec omnia anhelans dixit.

[1] Cf. Quint., 11, 3, 35; *secundum est, ut sit oratio distincta, id est, qui dicit, et incipiat ubi oportet, et desinat;* § 37; *sed in ipsis etiam distinctionibus tempus alias brevius alias longius dabimus. Interest enim sermonem finiant an sensum.*

LIFE.

John William Basore was born in Broadway, Virginia, November 25, 1870. Here he received his preliminary training through private tutorage. In 1890 he entered the Sophomore class of Hampden-Sidney College from which he was graduated with the degree of A. B. in 1893. During the two years immediately succeeding graduation, he was engaged in teaching first, at the Lewisburg University School, West Virginia and afterwards, at Locust Dale Academy, Virginia. In 1895 he entered upon graduate work in Latin, Greek and Sanskrit at the Johns Hopkins University from which, after having held an ordinary and an honorary Virginia scholarship and a fellowship in Latin, he received the degree of Doctor of Philosophy in June, 1899.

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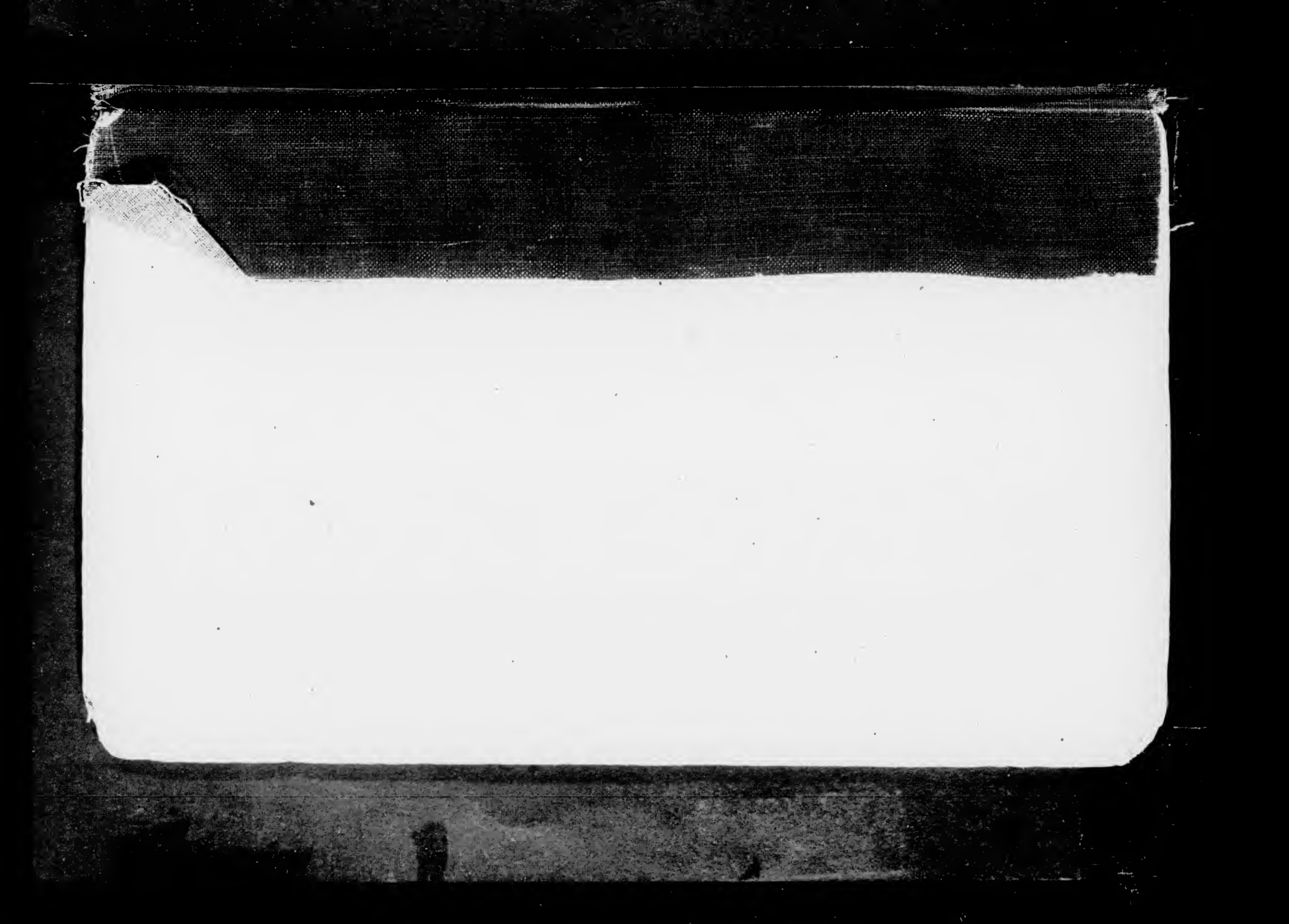
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